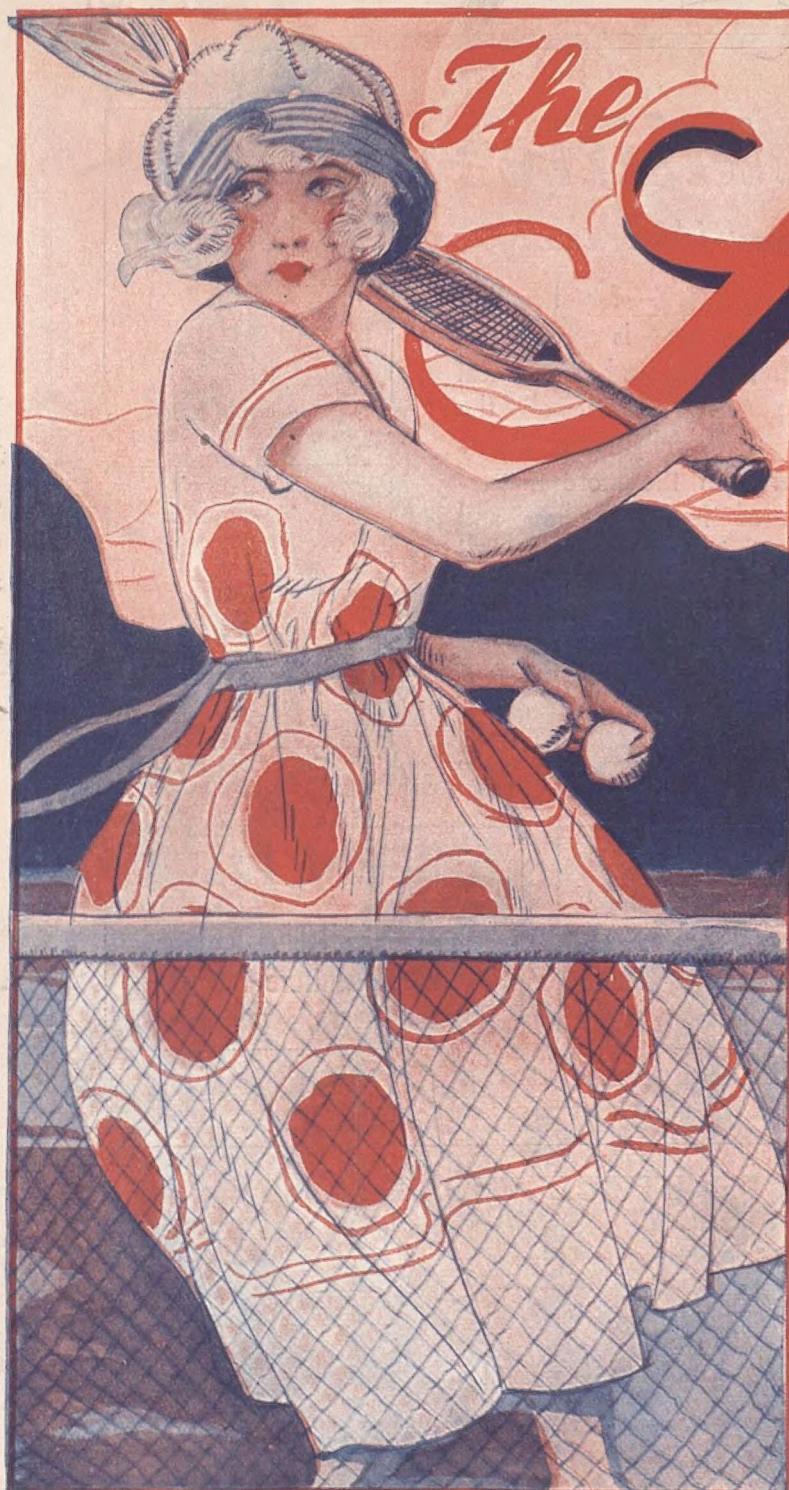


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TWO PICTURES IN COLOURS.

THE SKETCH, MAY 4, 1921

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# The Sketch

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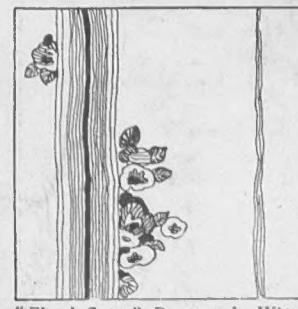
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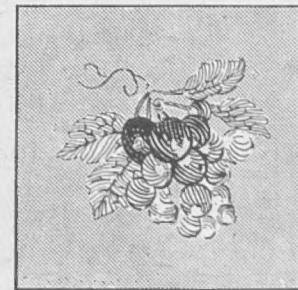
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# THE SKETCH



No. 1475.—Vol. CXIV.

WEDNESDAY, MAY 4, 1921.

ONE SHILLING.



THE ACTRESS-DAUGHTER OF MR. FRED TERRY AND HIS WIFE, MISS JULIA NEILSON:  
MISS PHYLLIS NEILSON-TERRY.

*Natural Colour Photograph by Reville Studios. Dress by Reville.*



"INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND..."

By KEBLE HOWARD ("Chicot.")

Five Judges on "Psychometry." I have often thought that I should like to be a Judge—a real, High Court Judge. It must be wonderful—except when your decisions are reversed on appeal. Still, one could ignore that. Judges don't lose their jobs because their decisions are reversed on appeal. They go on sitting in the very centre of the stage, high above all ordinary mortals, and every word they utter is received with profound attention and respect—well, apparent respect. Whatever barristers, and lawyers, and litigants may feel, they take very good care to let nothing appear on their faces that would be likely to ruffle the Judge. Even a K.C. is a meek schoolboy when he addresses his Lordship.

On the other hand, Judges have an enormous responsibility. Five Judges, for example, have recently been called upon to decide for us whether we can, or cannot, communicate with those who have "passed over." The five Judges were no less personages than the Lord Chief Justice, Mr. Justice Darling, Mr. Justice Avory, Mr. Justice Greer, and Mr. Justice Shearman.

I was curious, I must confess, to see how all these learned gentlemen would deal with the matter of "Psychometry." Would they be prepared to lay it down, once and for all, that any suggestion of communicating with the dead was rubbish?

#### What They Thought.

Fortunately for me as a mere commentator, some of them ventured upon quite definite statements.

"The Lord Chief Justice remarked that everybody knew the future could not be foretold.

"Mr. Justice Darling demurred, and said, while he did not believe in the matter any more than the Lord Chief Justice, there were people who appeared to believe it.

"Mr. Justice Avory: I do not know any sane person who believes it.

"The Lord Chief Justice: If you had the power to foretell the future you would be a millionaire in a month. Why do these people live in this wretched flat if they can tell fortunes? There is no sense in it.

"Mr. Justice Darling said every day they heard of people who professed and called themselves Christians. That did not mean they were fraudulent.

"Mr. Justice Greer: There is no proposition so incredible that you cannot get a certain number of people to believe it."

With the possible exception of Mr. Justice Darling, therefore, these learned Judges may be set down as unbelievers in "psychometry."

## Motley Notes



#### The March of Science.

That is very interesting, but I do not find myself convinced that there is nothing on earth, or in the heavens above, or in the waters beneath that we do not understand. If Signor Marconi had come forward a hundred years ago and said that, for a certain sum in hard cash, he would undertake to talk to people on the other side of the Atlantic without the aid of any visible means of communication, would he have been fined as an impostor? I am sure he would, and yet the feat was possible a hundred years ago. Science was not sufficiently advanced—that was all.

People talk—I am not, of course, criticising learned Judges, but quite ordinary people—as though the limits of scientific investigation had now been reached. And they talk in this way although not a week or a day passes without the discovery of some new step on the road to some new wonder. Scientific investigation of all kinds, as a matter of fact, is still only just beginning. When we are all dead and gone, our descendants will smile pitifully as they read of our besotted ignorance. Our speculations about other planets will cause roars of laughter when other planets have yielded up their secrets. That is not the dream of a madman. That is the logical outcome of our snail-like yet most amazing progress in scientific investigation.



A FAMOUS "HORSY" ARTIST AT WORK: MR. A. J. MUNNINGS, A.R.A., PAINTING ONE OF HIS EQUESTRIAN PORTRAITS.

Mr. A. J. Munnings is one of the best-known artists of the day, and has been having a tremendous success with his exhibition of "horsy" pictures at the Alpine Galleries. Mr. Munnings is one of the few artists who can ride a horse as well as paint one. Our photograph shows him at work on an equestrian portrait.—[Photograph by Claude Harris.]

was nothing to choose between the garden worm and Shakespeare. That may be so; yet Shakespeare did, after all, leave some indication that he was interested in the human soul, whereas the garden worm, whatever its knowledge and understanding, obstinately persists in saying nothing.

All this, I admit, has little in connection with the case that came before the five Judges aforementioned. It is not their decision in that case upon which I am commenting—heaven forbid!—but merely their views on what is called "psychometry"—an ugly word at best, since it can mean nothing but the science of "measuring the soul," and I see no reason for attempting to measure the soul.

I agree with the Lord Chief Justice—if that in itself is not an impertinence—that no human being can foretell the future. If they could, we should all be, not millionaires, but maniacs. Because we cannot foretell the future, however, that is no reason for disbelieving in the existence of things which we cannot understand.

#### Secrets of the Soul.

Very well, then. If the ether and the planets gradually give up their secrets, why should not the human soul do the same? Of course, if you do not believe in the existence of the soul, there is, for you, an end of the matter. If you believe that the pig wallowing in warm mud is on the same plane precisely as yourself, perhaps it is. Perhaps there

# THE ROYAL ACADEMY, 1921.



THE PANNIERED ACADEMY PORTRAIT: "MRS. MELVILL," BY SIR WILLIAM ORPEN, R.A.

Sir William Orpen's portrait of Mrs. Melville is one of the most interesting pictures of this year's Academy. It is a study in vivid colouring, the lovely red hair of the sitter being enhanced

by the brilliant green of her dress; and some people have laughingly seen a possibility of the revival of the slender waist and fitting bodice as a result of this beautiful portrait.

*Photograph by Paul Laib. (The copyright of the picture is strictly reserved.)*

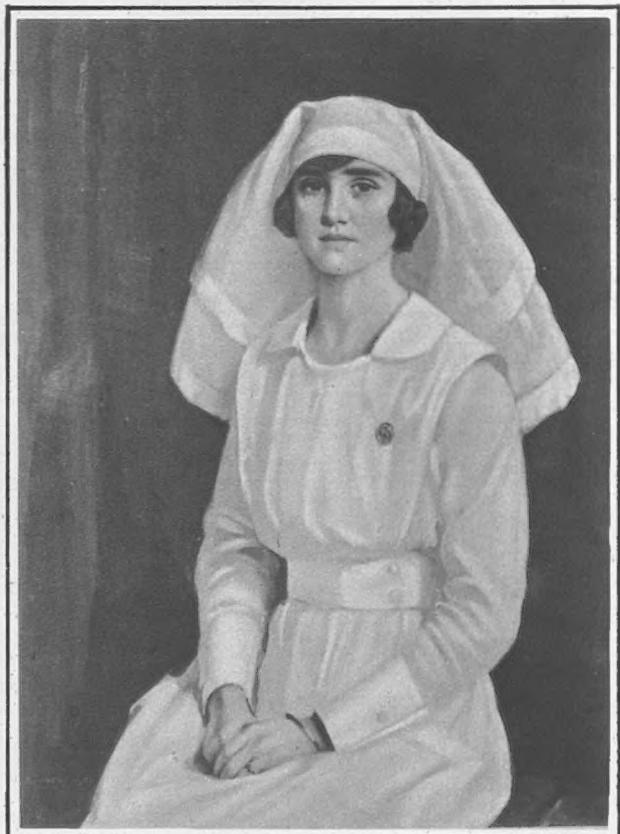
## A Burlington House Trio: R.A. and A.R.A. Portraits.



MRS. AUGUSTUS VLASTO : BY F. CADOGAN COWPER, A.R.A.



MRS. H. DELMERGE : BY F. CADOGAN COWPER,  
A.R.A.



MISS DOROTHY PERKINS BULL : BY RICHARD  
JACK, R.A.

Our page of photographs illustrates two examples of the work of Mr. F. Cadogan Cowper, A.R.A., and one portrait by Mr. Richard Jack, R.A. Mrs. Augustus Vlasto is a member of the well-known Greek family.

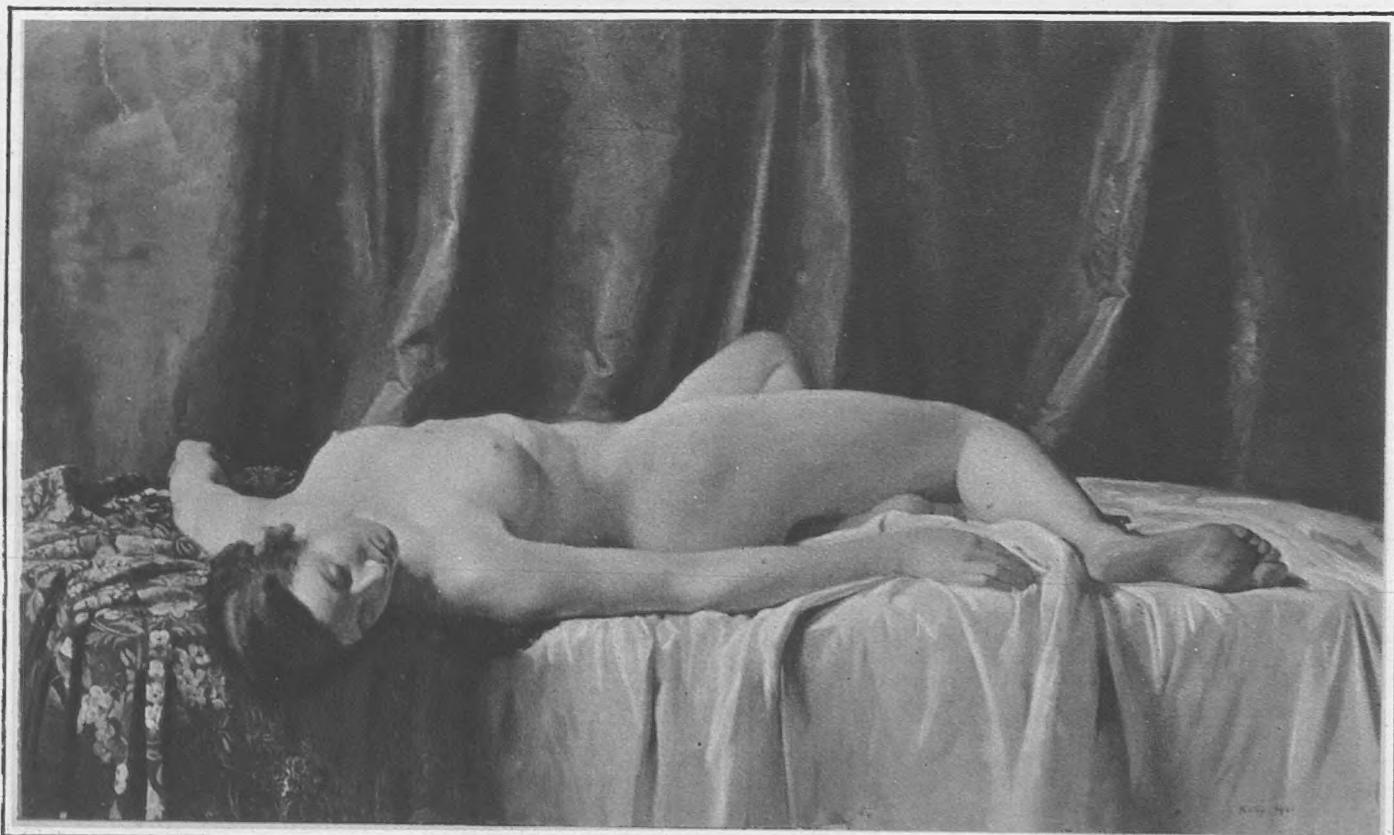
Miss Dorothy Perkins Bull's portrait was a presentation one, given to her by the patients at the Perkins Bull Hospital, of which she was Commandant.

*Photographs from the pictures by Paul Laib. (The copyright of these pictures is strictly reserved.)*

## Visions and Reality at Burlington House.



"THE OLD MAID"—AND THE OPPOSITE SHORE: ALFRED PRIEST'S PROBLEM PICTURE.



"SIESTA": BY GERALD KELLY.

One cannot have an Academy without a "problem picture," and those who like to let their imagination range round the subject set before them by an artist will enjoy spinning a pathetic history round Alfred Priest's "The Old Maid." It is the figure of a lonely

woman, seated on a cliff, and gazing at the opposite shore, which she visualises as a symbolic picture of the love which has passed her by. The other picture illustrated on our page is a fine nude by Mr. Gerald Kelly. It is entitled "Siesta," and is an excellent piece of work.

*The copyright of "The Old Maid" is strictly reserved for the artist by Walter Judd, Ltd., Publishers of "The Royal Academy Illustrated."  
(Photographs of the pictures by Paul Laib. Copyright of "Siesta" strictly reserved.)*

## Academic Portraits: An Interesting Quartet.



THE LADY VERNON: BY F. CADOGAN COWPER,  
A.R.A.



THE HON. MRS. ODO VIVIAN: BY F. CADOGAN  
COWPER, A.R.A.



THE WIFE OF SIR HARRY LAUDER: LADY LAUDER,  
BY COWAN DOBSON, R.B.A.



FORMERLY LADY KATHERINE SOMERSET: LADY  
KATHERINE LAMBTON, BY SIR JOHN LAVERY.

Our page shows four of the many interesting Society portraits exhibited at this year's Academy. Lady Vernon, who is one of Mr. F. Cadogan Cowper's sitters, is the wife of Lord Vernon, R.N., and the daughter of Lieut.-Col. C. H. Clay.—The Hon. Mrs. Odo Vivian is the wife of Lord Swansea's half-brother, and the daughter

for Lord Holmpatrick.—Lady Lauder is the wife of the famous comedian, Sir Harry Lauder.—The marriage of Lady Katherine Lambton (whose name appears in the catalogue as Lady Katherine Somerset) to Major-General the Hon. Sir William Lambton, K.C.B., D.S.O., son of the second Earl of Durham, took place recently.

## Lady Diana of the "Movies": Her Film Faces.



AT EXPRESSION DRILL: LADY DIANA COOPER'S FILM TESTS.

Lady Diana Cooper's first "film tests" have proved that she possesses as fine a "picture face" as the best known screen stars, and great things are expected from the four film plays in which she is to figure under her contract with Mr. J. Stuart Blackton, the producer. The first picture is to be a costume play, featuring the Fire of London,

and the Haddon Hall film will come next. Our page illustrates some of the "expression drill" through which Lady Diana passed victoriously in her first tests. Scorn, fear, pathos, ecstasy, and every other human emotion must be expressed, and Lady Diana can run up and down the emotional gamut as easily as she can play a scale on the piano.



## More About Mariegold



"**A** PRIVATE view!" Mariegold grumbled, as an Associate's portly lady surged against her in the vestibule of the Royal Academy on Saturday. "Oh, well," she added with less asperity, "if you come to that, there's no one so public as a private soldier, especially if Winston paints the town red with him."



1. Having collected a little money from her more recently acquired acquaintances, Angela decides to delight the music-loving public with an Opera Season. She has engaged several celebrated singers at such colossal salaries that . . .

But all asperity vanished in the exclamation, "Oh, there's Cunningham Graham."

I looked in the direction her waved catalogue indicated, and found a portrait instead of a friend in the flesh. But a capital portrait—John da Costa, lucky in his sitter, has been lucky, too, in his rendering of him. Somebody once described Sir Ian Hamilton as "Spanish Don in custody of Scottish Laird," and the phrase may well be commandeered for Cunningham. John da Costa, giving the Scotsman, has not forgotten his Spanish trend. The likeness, as such, is very nearly perfect; and there is power as well as delicacy—a rarely rendered combination—in the hands: hands that hold a rein and a pen with equal finesse. "He looks more of a courtier than his brother who is one," said Mariegold, "and yet his early record was that of a Trafalgar Square politician. It is my belief," she added reflectively, "that good looks take a man into good courses."

It was inevitable to say that if, in women too, lovely faces mean lovely natures (as every boy dreams), then the two Shannon portraits of Mary and Marjorie, daughters of Christopher Hope, were delightfully and doubly in evidence. What perfect characters must match those perfect features! It was once said of a painter that all his portraits were haunted by a look of his mother, the one woman he adored, and Mariegold says: "You see how impressed Shannon was by Princess Patricia, because ever since she sat to him there has been a reflection of her on his canvases. Look at Mary Hope—I never saw that resemblance in life, but surely you are not blind to it there." I was in the slightly protesting mood in which one generally goes to Burlington House, so I did not enthusiastically agree. "Why," she said witheringly, "I daresay you don't see one of Lady Lavery's looks in the faces of all his women sitters!"

That made us look at the lovely portrait of his wife which Sir John is giving to the Diploma Gallery on his election to full Academy honours. It is painted with a quietude that many a portrait, even from his own palette, misses—his "Lady Katherine Somerset," his

"Hon. Mrs. Philip Henderson," and his "Miss Alexandra Ralli." The painters are out for artifice. Cadogan Cowper is a great sinner. He carries his tints to a pitch outdoing all the colours of life. His "Lady Vernon," dress and face alike, is a confection. "I call it a sweet," said Mariegold, simplifying my epithet. "But then," she added, "that's quite as it should be—everybody calls her sweet." So there! I kept quiet about his "Mrs. Augustus Vlasto," or his "Mrs. E. H. Evans-Lombe."

"You've passed a Sargent," cried Mariegold, her Academy contentiousness preparing for my great defeat. I denied it. But the catalogue convicted me out of hand: "No. 155. Lieut.-Gen. Sir George H. Fowke, K.C.B., Adjutant-General in France, 1916-1919. John S. Sargent, R.A." The khaki is the khaki of half-a-dozen artists, and the face is that of an Oulette portrait—you know, the pervading pink. This will never pass into the great Sargentine Republic of men and women we have in our minds. The painter is profoundly bored by sitters. Only a beautiful woman can give animation to his brush—beautiful and clever. Boredom is the last mood in which a man can create, and a painter creates even when he copies. Sargent is in Boston at the moment, and Mariegold says she had a letter last week from Margaret Zogbaum, saying that her husband was being sketched by Sargent—a Commander he is in the American Navy, and did brilliant work with his destroyer in the North Sea during the war, making besides a host of friends in our own Fleet. He and she will be in London next month, but not in time to find their cousin, Lady Johnstone; in Seymour Street, as she leaves shortly for a three months' stay in the South of France.

These names set us talking about red hair—such a red as Sir William Orpen has painted in his portrait of Mrs. Melville, the portrait



2. . . . Angela and Kitten paint the scenery at home (instead of employing Mr. H-rk-r, as they'd hoped). And even if the cardboard bridge which Angela is cutting out collapses beneath the weight of the contralto, there are plenty of precedents for that kind of thing.

which does him most justice here. Sir William, Mariegold says, hankers after the crinoline, and she points to his "Jenny Sitson, step-daughter of Harry Nichols, Esq." He is Hogarthian enough

even for that. And in two of his portraits at Burlington House he has persuaded his sitters to contract the waist and to inflate the flounces. Great artists of the past have a forming hand in the fashions of the generations that follow them. But a living artist has rarely thought it worth while to compete with Worth. Sir William is always out for a lark, and he loves a laugh. Was it his wife, Mariegold asks, who, being rather Burne-Jonesy in her draperies, told her husband that "nothing would bring back the crinoline, no brush or pen." "Orpen," Sir William curtly echoed. And so, perhaps, he has set his brush to fulfil the threat.

"How well Anna does it!" cried Mariegold, with conviction, before Miss Anna Airy's "On the Border Line," a good opinion repeated before her "Patricia Hamilton," painted in a gown that really



3. Then she collects a really celebrated conductor. His salary is beyond all dreams.

was her grandmother's. "Airey nothings," the painter, or one of her set, had said, fishing, of course, when Mariegold had praised them before sending-in day. Another of Mariegold's boasts was that she had been to tea in Connaught Square with Miss Grace English ("How pretty she is!"), whose "Black Dock" has a place on the line, aptly dry in manner and really decorative in feeling.

Denis Eden, who shows three pictures, scores most with his "Good News from a Far Country"—an elderly woman, maternal certainly, and yet almosty nun-like in her clothing, seated out of doors reading a letter which she holds in her hands, that are themselves really affecting. It might be the mythical "Letter of a Girl to Her Own Old Age," she is reading, so moving is the inherent pathos of the whole rendering. Those hands! Faces are said to be haunting, but here are hands! Mariegold knows the artist's wife. Mrs. Parry Eden she is called, to remind people that she is a daughter of Judge Parry, who should be very proud of her splendid verses, often appearing in *Punch*, with *Punch's* cruelly enforced anonymity, and gathered into the volume "Bread and Circuses." Mariegold says "She is as beautiful as her name, Eden. And then, by luck, the first syllable of Parry is the first syllable of Paradise." "But, as to that, isn't her Christian name Helen?" I ask, getting home at last,

Mariegold had come to the Private View with two fixed resolutions. One was to avoid the pictures that attracted the crowd—"always rubbish"—and the other was to be delayed on none of her rounds by gossiping friends. But it takes two to make a silence; and even if you are sure of yourself, you can't always be sure of the other. And aunts have a way with their nieces. This particular aunt had a lot of bones to pick with Mariegold. One was that she had not been to Hughenden on Disraeli Day. "Considering how great a friend of Granny's he was! And he read 'Pride and Prejudice' seventeen times," she added, with an undiscoverable relevancy, unless it is that Mariegold adores Jane Austen. "But he told Grannie once," Mariegold remembered, "that if he wanted to read a novel, he wrote one."

After this spatch-cocked diversion had closed, Mariegold assured me that her aunt had the art of saying the most unkind things to you without actually provoking a quarrel. I asked for a specimen. "Well, here's one. She often says to people: 'I spend my life in defending you.' It sounds so kind, you know, but you go away crestfallen at the idea that you are being constantly attacked. She says it to politicians, and they don't mind—they like to be talked about, anyhow. She said it to Augustus John (the new A.R.A. by virtue of a majority of three votes!), and he liked it too, for he likes rebellion. I wonder if he's here to-day?"—and Mariegold forgot her resolves and abandoned the paintings in her quest of a painter.

There were two important theatrical events last Wednesday—"Mary" at the Queen's, and "A Matter of Fact" at the Comedy. The Captain went to the former, and told Mariegold he had enjoyed it (more especially the many bouts of leg-maniacal and acrobatic dancing by the McLeans, the Magleys, and Bernard Granville, the last-named solo and, most successfully, with a lady of the chorus), and had seen Sir Eric Geddes, who is evidently becoming a regular first-nighter, and with the same party in a box, Megan Lloyd George and Mr. Shortt. The Captain wanted to dilate upon the play and the audience, but Mariegold cut him short, as she had been to the Comedy, and wanted him to listen to her.

"I liked 'A Matter of Fact,'" she said. "It shows what catastrophes will ensue if you are too censorious about other women, and refuse to call on a divorcée when your own past is not as blameless as you would like other people to think. There is a very good part for Eva Moore in it, and she acted admirably. Owing to the fact that so many plays have come off recently, there were several well-known actresses in the audience, including Marie Löhr and her tall husband—with Derby-Edwards spectacles—Hilda Moore, Jessie Winter, and Joyce Carey, looking very charming. Mr. Eddie Marsh had also chosen the play in preference to the musical comedy, so had Sir Alfred Mond and Lady Meyer, so I was quite amused during the intervals looking at the celebrities.

"In the afternoon," continued Mariegold, "I took a friend to the International Show at the Grafton Gallery. There is nothing very new and startling in the way of pictures there. There were innumerable Orpens, very well painted and all that, and an interesting portrait of Miss Brett by Guevara. He is a very clever painter, though in this case he attaches too much importance to the chintzes and chairs which surround his sitter, and too little to the lady herself; and that is why, perhaps, Miss Brett sat alone on a couch for ages and looked very pensive. Later on her family came—Lord and Lady Esher and the Ranees of Sarawak. There were some very funny pictures of women who were half panthers, not to mention centaurs and other weird creatures. Which shows the danger of being educated, and knowing Greek mythology and things!"



4. But it was a mistake to economise on the orchestra. Angela had no idea it was considered so important. She thought that Aunt Babsie with her drum, the gentleman who plays the flute at the corner on Friday, and the portress's little girl with her fiddle would make a charming orchestra; but the conductor was very angry and refused to conduct!

## The Fifteen-Year-Old R.A. Exhibitor: Her Work.



"KITE-FLYING": AN ETCHING BY EILEEN A. SOPER.



EXHIBITED IN THIS YEAR'S ACADEMY: "THE SWING."



DONE AT THE AGE OF THIRTEEN:  
"THE THREE WEE'S."



ANOTHER EXAMPLE OF MISS SOPER'S  
WORK: "THE FIRST RECITATION."



THE FIFTEEN-YEAR-OLD ARTIST:  
MISS EILEEN A. SOPER.



FULL OF MOTION: "SKIPPING," BY EILEEN A. SOPER.



EXHIBITED AT THE ROYAL ACADEMY: "LA BARRIÈRE CASSÉE."

Miss Eileen A. Soper is perhaps the youngest artist who has ever exhibited at the Royal Academy, as she has two etchings hung this year, and is only fifteen years of age. She is the daughter of Mr. George Soper, a well-known etcher, but has had no regular

tuition. Our page gives a good idea of the brilliance and originality of her work. "The Three Wees" is an early example, having been done when she was thirteen. It is, to use her own words, "her first effort."

## Mabel in Pyjams – and Still Wearing the "Undervest."



AS SHE APPEARS AT THE PLAYHOUSE: MISS ISOBEL ELSOM IN "UP IN MABEL'S ROOM."

The most amusing thing about "Up In Mabel's Room," the new farce which has arrived at the Playhouse from America, is not the fact that the play hinges round a chemise, but that the Censor forbids this garment being referred to by its right name. It is called an "undervest," this description being apparently in keeping with the

pure traditions of the British stage, while the word "chemise" is not! Miss Isobel Elsom plays the name-part, and Mr. Hawtrey, as Garry, makes every effort to retrieve the pink "undervest" which he gave her, and which is compromising by reason of the fact that it is inscribed "From Garry to Mabel."

Photograph by Foulsham and Banfield, Ltd.

# CHARACTER-READING—ITS LATEST FORM: DESTINIES



SIMON WARDELL, SON OF MRS. MICHAEL WARDELL.

Here is a child of considerable promise, endowed with superior and powerful mental capacities, capable of acquiring a useful practical education, and displaying his abilities to excellent advantage later on. While keen of observation, he is a thinker and reasoner, quite philosophic and prolific of ideas, original and imaginative, rather idealistic, yet ultimately practical. Has excellent constructive ability, a very capable business head, reserve energy and force of character; is very sensitive, not over-confident, but self-possessed; inclined to procrastination. Has remarkable musical ability, yet is particularly adapted to acquire a practical scientific and business education, and to qualify as an organiser and controller of business affairs, statesmanship, administrative work, or the medical profession. Inclined to take matters easily if allowed to do so, and should be urged to qualify for big achievements.



JOHN RODNEY NORTH BUCKMASTER, SON OF MISS GLADYS COOPER.

A highly mental type; quick, active, alert, intense, impressionable; cautious but impulsive, ambitious, aspiring, nervy, quick of observation, imaginative, prolific of ideas; has some originality, a remarkably good memory, distinct literary tastes, appreciation of natural history; is conscientious, firm and persistent, but weak in continuity—many things interest him equally well. Needs good guidance, a superior education, and should not overdo in athletics. He will be clever, particularly in creative literature, research, law, and artistic constructional work.



VERONICA WENEFRYDE NEFERTARI BETHELL, DAUGHTER OF THE HON. RICHARD BETHELL.

Possesses an exceedingly quick, active intellect, a very inquiring mind, refined tastes, is wide awake, knowing, imaginative, imitative, spontaneous, has a wonderful memory, is very open-minded, frank, sincere, expressive, hopeful, enthusiastic, sensitive, aspiring, loves change and variety and things novel, lacks mental application; is a teachable child, affectionate, responsive, learns readily, and there is much that interests her.



MARGARET CARY-EVANS, DAUGHTER OF MRS. CARY-EVANS.

Possesses powerful mental faculties, a distinctly practical and business-like type of mind and intellect, calculative judgment, energy, force of character, endurance, planning and reasoning powers; cautiousness, diplomacy, ambition, will-power, confidence; self-possession combined with impulse and passion. Is warm-hearted, captivates the men-folk, is winsome, commanding, demanding; firm, persistent, determined; has musical and literary gifts, constructive ability, could attain to high qualifications in almost any undertaking, and particularly as an organiser, in controlling and directing affairs, business, institutional or administrative work, or the medical profession. Dearly loves boys, and the good things of the table. Needs to avoid procrastination, and control passionate feelings.

## AS REVEALED TO THE PHRENOLOGIST BY PHOTOGRAPHS:

Mr. J. Millott Severn, the well-known phrenologist of Brighton, is responsible for the latest form of character-reading, illustrated on our pages. He studies the photographs of children, and from the shape of their heads is able to describe their characters and suggest their future destinies. Our pages show some children of distinguished parents who have been "read" by Mr. Severn. Simon Wardell is the son of

# FOR THE CHILDREN OF DISTINGUISHED PEOPLE.



**THE HON. JOAN ISAACS, DAUGHTER OF VISCOUNTESS ERELIGH.**

This little lady's head is generally well-proportioned; she possesses a very quick, active mentality, is naturally observant, exceedingly inquiring, eager to know; anything and everything interests her for the time being, and appeals to her love of whatever is new, novel and wonderful, and she shows off to good advantage; has a remarkably good memory, is distinctly artistic, has musical ability, and aptitude and gifts for most of the arts, particularly the ephemeral arts—dancing, acting, reciting, as well as for drawing and painting. She has firmness and will, but lacks application; is hopeful, enthusiastic, and imaginative, free of expression and demonstrative; impatient of results. Needs more mental application, and to avoid exciting conditions.



**JOHN JACOB ASTOR, SON OF LADY ASTOR, M.P.**

Has much mentality, is intellectually alert, very thoughtful, observant, intuitive, a keen reader of character—not easily deceived; is exceedingly cautious, sensitive, home-loving, affectionate, fond of animals and pets, kindly disposed, and has a marked sense of honour and moral obligation. He needs especially to have a personal interest taken in his education and training, and his character and abilities unfolded, not forced. There is much that is latent in the character which will manifest to fuller advantage as he grows up to manhood. He will later be esteemed for his good sense, judgment, far-seeing intelligence, amiable disposition, and breadth of sympathy. His abilities adapt him for scientific, constructive, analytical, and business pursuits—engineering, medical, analytical or business consultant, and for controlling, directing, and administrative work. He needs to be less cautious, more self-reliant and hopeful.



**RICHARD SHERIDAN, SON OF MRS. CLARE SHERIDAN.**

This youth possesses a large, well-proportioned, and very capable type of mind and intellect. He thinks and plans well, is very critical in judgment, intuitive, observant, and inclined to take practical views; has a good general memory, particularly good constructive and imitative abilities, reserve energy, force of character, is very ambitious, sensitive to praise or blame, dignified, independent in spirit, firm, persistent and determined; it is not easy to turn him from his plans and purposes. There is a good deal in his character that needs carefully unfolding and adjusting, and for his own good he should not be too much indulged. With the advantages of a superior education he is capable of rising to a high position, particularly in administrative, scientific constructional or business pursuits, and he has a gift for the histrionic art.

**CISSIE GESCHICHTE, THE CHILD PIANIST.**

A remarkably clever child, highly organised, sensitive, susceptible, intuitive, psychic, imaginative, impressionable. She has a wonderful memory, character discernment, insight, originality, concentrative power, firmness, persistency, control of her feelings and emotions; constancy of affection and great love of animals. Capable of being an exceedingly clever actress, dancer, musician, author or littérateur; has courage, endurance, daring, and self-possession.



## QUALITIES AND TALENTS IN THE NURSERY.

Mrs. Michael Wardell, and the grandson of the late Sir Daniel Cooper, Bt.—The Hon. Joan Isaacs is the daughter of Viscountess Erleigh, Lord Reading's daughter-in-law.—Margaret Cary-Evans is a grand-daughter of the Prime Minister.—Cissie Geschichte is the child pianist of six years of age.—[Photographs by Marcus Adams.]



THERE is not much interest taken in the kind of world I *want* to write about to-day. Spring is no time for humans. They have rheumatism and influenza and discuss diet; or else they are frock-hunting in Paris and arouse all my jealousy as I try to convince my maid that it is possible to lengthen last year's gabardine. It is not that I have grown taller (I am a little older than that); but the skirts have grown longer. And the prices have grown longer still. And my bankers are not quite so polite as they used to be. But my real trouble is the Editor of this paper. He refuses to hear anything at all about primroses and little skipping lambs. It leaves him cold, the fact that I have heard the cuckoo. And if I dared tell him all I know about the sowing of amaryllis and antirrhinums and asters, I am afraid poor England would suffer for it. England might never read these ritornellos again. And though I am sick of the miners, I am still patriotic towards the rest of England. I will not, therefore, say anything at all about my gardener's wrath when he discovered that I had mistaken his young peas for weeds. I will not quote even one word of my last sonnet to the returning swallows. In pedestrian prose: they have *come* back. Let that suffice. And following them has come the Duchess of Sutherland from heaven knows how many outlandish places, where she has been with the Duke shooting big game. The least outlandish was Paris, where, as far as I know, she shot no one worth mentioning. And Lady Ribblesdale and Alice Astor have come back with some marvellous clothes to make my maid more supercilious still when I discuss renovations; and Lady Curzon of Kedleston, fully equipped for her strenuous season; and Lady Cunard with her Nancy much restored in health; and the Duke of Connaught from his villa at Beaulieu, in time to receive his son-in-law, the Crown Prince of Sweden; and Lord and Lady Scarborough and Lady Serena Lumley, and Lord and Lady Titchfield from Egypt. I hope the swallows are aware of their leadership. I hope, as they take wing, they watch the wheeling denizens of earth and appreciate the importance of their responsibilities. It is disturbing to one's confidence to come home to summer and find only shivering misanthropes sitting round fireless chimneys. And it is doubly disturbing to hear of Lady Astor still trying to rob us of our only remaining consolation. It is all very well to say the Licensing Bill is a Bill "promoted by the trade for the trade." It is all very well to flatter the mere male Member of Parliament by declaring her faith in his good sense. What is the use of good sense (with the miners on strike) if Lady Astor persists in docking warm drinks?

It all reminds me a little of my only visit to America. I was about nine years old and staying with friends in one of the oldest Southern towns. The Reverend Mr. Culpepper was holding his famous revival meetings all over the Southern States, and, with the children of the

house, I was taken to one of them. It was held in an enormous tent. By virtue of my host's importance we all sat very near the front, and I was duly impressed by the number of people who shed tears on the platform. Every speech was against drink. Every peroration concluded with a dire warning against the effect of drink. Every soul there seemed to me to be trembling with as much excitement as the worthy Culpepper himself. Certainly I was amongst the very first to sign the pledge. But it was all so mixed up with sectarian religion that I can never (in retrospect) be quite certain that it was not the Methodist Church I had joined by mistake. And after the open air had restored my equilibrium, I remember wondering that such a meeting should be necessary. Even at that tender age, it struck me that the law was to blame. They should not make drinking illegal. They should make getting drunk *criminal*. They should give unrestricted license to the public, since all things are made for man. And if a man grew forgetful of his proud inheritance they should degrade him to his proper degree of beastliness. With the other domestic animals he should plough the fields under the State's control; to-day he would be useful under the eye of a policeman pumping mines. In those nursery days, if I ate too many chocolates, I was sent to bed or spanked. It never occurred to the powers to forbid chocolates in the house.

Lady Astor met her match in Mr. Macquisten, who wants us all to take out a license before we can have a drink "What was to hinder a person on attaining, say, the age of eighteen, receiving from a Labour

Bureau something like a passport with his photograph on it? . . . Under such a system a person would not be supplied with liquor unless he was known to be steady and sober." In other words, his license could be endorsed as a motor-driving license is endorsed, or cancelled altogether.

However, tea is still my cup that cheers; and though a shipload of it did once cause a war, we have long ago forgiven Lady Astor for whatever share her forebears may have had in that. Not for anything would I try to belittle our first woman M.P. Only I do feel sorry for the poor wet, cold farmers who use the old public-houses as our own men use their clubs, and with infinitely more need. If I had to take my only rest in a roomful of quarrelling children, it would help matters to mix with

(Continued overleaf.)



LEAVING ST. STEPHEN'S, WESTMINSTER :  
MAJOR RALPH GLYN AND HIS BRIDE,  
THE HON. MRS. WALTER LONG.

The Hon. Mrs. Walter Long, daughter of Lord Derwent and widow of the late Brigadier-General Walter Long, son of the Right Hon. Walter Long, was married at St. Stephen's Chapel, Westminster, to Major Ralph Glyn, M.P., son of the Right Rev. the Hon. Edward Carr Glyn and Lady Mary Glyn. The Archbishop of York, assisted by Canon Carnegie, officiated, and the bride was given away by her father. She wore a dress of russet brown lace, and a crimson and gold brocade cloak.—[Photograph by I.B.]



AFTER THE CEREMONY IN THE REGISTRY OFFICE : LORD SHOLTO DOUGLAS  
AND HIS BRIDE, FORMERLY MRS. BARNARD-MOSSELMANS.

Lord Sholto Douglas, uncle of the present Marquess of Queensberry, was married recently to Mrs. Barnard-Mossemans, the daughter of a Hague millionaire, at the Henrietta Street Registry Office. Our photograph shows the bride and bridegroom with some friends. Lord Sholto is standing on his bride's left hand at the corner of the table, and Lady Sholto Douglas is seated in the centre of the group.

[Photograph by C.P.P.]

## Eve, New Style, a Peeress "Un·Englished."

AN OLD STORY  
RETOLED,  
AT THE SALON:  
"EVE," BY JEAN  
GABRIEL DOMERGUE.



AN ENGLISH PEERESS  
IN A NOVEL SETTING:  
LADY MICHELHAM,  
AS SEEN BY  
BELTRAN Y MASSES.

English people will be interested in Beltran y Masses' Salon portrait of Lady Michelham, wearing a Byzantine headdress and seated in a

gondola. He has seen her with very un-English eyes, wearing un-English clothes. The cabochon ring on the gloved hand should be noted.

*Photographs by Cliche Vizzavona from the paintings by Jean Gabriel Domergue and Beltran y Masses.*

## "SUNBEAMS OUT OF CUCUMBERS."

*Continued.*

men for an hour on the way home. All of which brings me back to my old gardener after all! He declares he has "done" with politics. All his life he has voted Conservative. For at least three decades his patriotism has seemed to demand the damnation of all things Radical. And now he hears Lord Derby proclaiming Mr. Lloyd George to be One of Us!

He is almost as startled as Lord Robert Cecil, who *believes* himself to be a Conservative, but is astounded at the way the term is used. He has admiration for Mr. Lloyd George, but evidently not to that extent. "However, Lord Derby," he concludes, "is quite happy about it." Lord Robert Cecil says it reminds him of the limerick about the young lady of Riga, which ended: "They came back from their ride with the lady inside, And a smile on the face of the tiger." And Lord Robert adds that sometimes when sitting opposite the Treasury Bench he thinks he sees pretty clearly the smile on the face of the tiger.

I knew the Requiem Mass for the repose of the soul of Sir John Cowans (perhaps the most beloved of all members of any Army Council) would draw crowds to Westminster Cathedral. His qualities inspired the nation as a nation to trust him. His qualities attracted friends as only a sunny heart can attract. His qualities drew his brother-officers of all ranks from far and near to seek his advice and help on the numerous problems that arose during the war and since—problems that the important official usually considers beneath him. His qualities taught us simply to love him. I have been to many funeral services, but never to one where men and women seemed more genuinely moved. We did not need the band of the Welsh Guards to tear our heart-strings. The sight of the sword and cocked hat on the Union Jack that draped the coffin was enough, and the numerous Orders and medals on the cushion. I think I was most moved by the face of Evelyn Fitzgerald. How many times during the war have we seen him with Jack Cowans hurrying to and from Whitehall! How many times have anxious hours of agonised waiting for news been relieved by a telephone message: "The General says it's all right; he will dine to-night," or "The General says

about the millions he had clothed and fed and equipped. Abstract figures may impress statisticians, but the recording angel surely remembered most the myriad personal kindnesses of this soul at the bar of judgment. Duty alone never won love, though it often wins laurels. And it was love that took most of us to Westminster Cathedral.

When the first Court of the season takes place, London will really begin to be herself. It will be principally a diplomatic Court, and I hear of some wonderful dresses, though débutantes are unhappy at the absence of trains and feathers. The regulation dress will have to be several inches longer than fashion decrees for ordinary evening frocks. And one must wear sleeves and nothing startlingly *outré*.

I have seen some dreams in chiffon-velvet and old lace. Rich brocades with airy tulle wings are second favourite—metal brocades mostly.

I saw Lady Anglesey with her father, the Duke of Rutland, the other day. She has such wonderful big dark eyes, and such a sunny smile; and I always think he is quite the best-looking man in England. Why are there so few really tall aristocrats left in the world? I also saw him at Westminster Cathedral towering half a head above his fellows. Another tall man of that generation is General Stuart Wortley—the inimitable "Eddie"—who was at the Cathedral with Colonel Watt and Sir Edward Chichester. Mr. Asquith, with "Puffin" by his side, waiting for his car on the Cathedral steps, looked quite small by comparison. Sir Noel Birch and Sir Ian Hamilton were amongst the well-known general officers, and, of course, Sir Henry Wilson, the popular Chief of the General Staff.

I caught a glimpse of Lady Maidstone the day she arrived home from her trip to the Soudan. She is as beautiful as ever, her classical features being, indeed, a relief after the monotonous beauty of the "fluffy" type. Are the latter *ever* to uncover their ears? Time was when the poets eulogised these now obsolete features, likening them unto sea-shells and other beauteous objects. The present fashion certainly helps the plain, and improves the mediocre face that depends so much on its background; but oh, for the sight of a



AT THE LONDON COUNTRY CLUB TOURNAMENT:  
LORD BLANDFORD WITH CAPTAIN REES MOGG  
AND LADY BLANDFORD.

The Marquess of Blandford played in the London Country Club's Lawn Tennis Tournament with Captain G. Rees Mogg, but he and his partner were defeated by Mr. Farnham and Mr. Lamb. Lord Blandford is a beginner at the game, but he hits hard and has the advantage of height. Our photograph shows him leaving the court with Lady Blandford and Captain Rees Mogg.—[Photograph by P.I.C.]



THE LADIES' COUNTY GOLF CHAMPIONSHIP AT WIMBLEDON PARK: THE ESSEX TEAM, DEFEATED BY MIDDLESEX.

Middlesex, who won the Ladies' County Golf Championship last year, defeated Essex at Wimbledon Park by five games to two in the morning and six to one in the afternoon. Our first photograph shows six of the Essex side, the names (left to right) reading: Mrs. Simpson; Miss Beckton; Miss Carter; Mrs. Robertson; Miss

don't worry. He is seeing that your boy gets to the hospital you want." Those were the little details that helped. When red tape wrapped most of the War Office in self-important heartlessness and official obedience to the letter of the law, Jack Cowans, without once betraying his great privilege, eased every heart he could by telling all he knew of the best side. That is why Westminster Cathedral was packed. I do not think we remembered very much



THE LADIES' COUNTY GOLF CHAMPIONSHIP: THE VICTORIOUS MIDDLESEX TEAM.

Jackson, and Mrs. Wragg. Our second photograph shows (left to right): Mrs. Lewis Smith; Miss Stocker; Mrs. Hetherington; Mrs. Besley; Mrs. McNair; Miss A. Croft; Miss Robertson, and Miss Grant Suttie, who form the Middlesex side and are a "tough proposition" to beat.—[Photographs by S. and G.]

vanished ear, and a temple more vanishing still! In twilight all women now look alike. There is no silhouette worth mentioning. Stand any woman you know against the light and you will see only little fluffy wisps emerging from standardised shapes. A wise man will insist on her revealing her pristine forehead before he proposes. What if a change of fashion should discover to you Minerva when you had imagined you married Mary? IRREPRESSIBLE JANE.

## The Wandering Jew at Home.



IN HIS SMOKING-ROOM: MR. MATHESON LANG  
ENGROSSED.



A PROMISING PLAY? THE POPULAR ACTOR READING  
A NEW ONE.



WITH HIS MATINÉE IDOLS: MR. MATHESON LANG  
AND TWO PETS.

Mr. Matheson Lang is one of the most popular actors of the day, and is possessed of a real "flair" for finding plays which run. His present production of "The Wandering Jew," at the New Theatre, is one of the big successes of the year. It was produced on Septem-



RECREATION IN THE GARDEN: MR. MATHESON LANG  
AS A QUOITS EXPERT.

ber 9, 1920, and is by no means in sight of the end of its run. "Mr. Wu" was another of Mr. Matheson Lang's most popular parts, and he has gained success in many Shakespearean productions, including "Othello," "Romeo and Juliet," and "Hamlet."

*Photographs by Foulsham and Banfield, Ltd.*



## THE SEAL OF THE CONFESSORAL. BY LAURENCE NORTH.

MURDER, of all subjects, seemed the least likely to be discussed in Christine Delaporte's drawing-room; but conversation, like the wind, bloweth where it listeth; and if it be real conversation, to which nothing comes amiss, any topic can be made tolerable and even amusing. Yet the circle that revolved around Mme. Delaporte's charming and elusive personality was for the most part interested in pleasanter themes—books and plays, new and old, music, pictures, articles of bigotry and virtue, politics, social questions, curious beliefs, superstitions and philosophies, affording material for brilliant, viewy encounters of wit, with inevitable descents to scandal, that universal cordial of human nature. To-night, on a side air, the talk had drifted towards criminology, and to the strange slips by which the guilty give themselves away.

Even to her intimates, Christine was something of a mystery. For several years she had held an assured place in a corner of London Society. How she won it was a conundrum nobody asked, and probably nobody could answer. She was there, she was accepted, she ruled by a sort of divine right. At her flat in Knightsbridge she had almost revived the tradition of the *salon*, to the envy and despair of one or two Englishwomen who had attempted thatfeat in vain. Not apparently rich, she contrived to support a quiet elegance that may have cost more than its face value; but Mme. Delaporte never seemed to be worried about ways and means. There was a legend that her husband had been a banker in Paris, but he was dead and of no possible interest to Christine's friends. About him and his virtues, or vices, she kept a discreet silence, and, Christine being Christine, her discreet silences aroused no indecent curiosity. She was sufficient to herself and to her court.

Slender, yet with that voluptuous suggestion which lends to one type of slenderness the most maddening fascination, black-haired, violet-eyed, and full-lipped, Mme. Delaporte, despite a teasingly irregular profile, had undeniable beauty. Those who tried to define it failed hopelessly, and sometimes even quarrelled over the question. One bold spirit ventured to appeal to Christine herself for a judgment of Paris. "Oh, mon cher," she exclaimed, "it's quite simple. Of course, I'm a hopelessly ugly woman"; but the roguish sparkle of her eye, the adorable grimace, the cadence of her voice, the deprecating gesture of her fine hands that accompanied the words, gave them the lie direct. Small wonder that she had had proposals without number, but she put them all aside with good-humoured mockery, as something she had long ceased to think about, and she remained as friendly as ever with the proposer. If he was very young she reminded him that a man may not marry his grandmother. Christine was, at an ungallant guess, thirty-five. But in her case people never speculated about Anno Domini. Her only suggestion of Time was that of a good time, the birthright of victorious youth.

Her arrogant and rather eccentric egotism only added to her attraction. It was accepted as essential, even necessary. When she announced that one of her little *soirées* was to be a "Me night," people knew what was required of them, and burned incense only to the One Goddess—to her dress, her room and its decorations, her whims, her interests, her views, her latest poem or story, for Christine enjoyed that cross-starred gift, a select literary reputation. But she never overdid the "Me" nights, treating them as a sort of comic relief. Hence their success, an integral part of that *succès fou*, Christine herself.

To-night, it had been hinted, was to be in some wonderful way, as yet unknown, an apotheosis of "Me." A grim turn to conversation seemed therefore the more incongruous, but as Christine herself had introduced the subject, it was perfectly in order. She had just read to the company a creepy, macabre little story, out of her usual vein. It was received with a flattering silence she was too wise to break.

The first word came from Mrs. Wilmington-Jones, a fluffy little climber, who had pushed her way into the circle, where she was just tolerated and no more.

"Not quite like you, Christine. Rather horrible."

"But I am horrible—to myself, at least."

"Certainly to no one else," interposed M. l'Abbé Duvernier, who never failed, on his flying visits to London, to burn a candle at the shrine of Ste. Christine. "Madame must not be unjust to herself. But she is not serious."

"Never more serious in my life. And that story, it is quite, quite like me, I assure you."

Mrs. Wilmington-Jones opened her silly blue eyes in frank incredulity. "I refuse to believe it," she said, with the air of one who had settled things. "And I don't like murder stories."

"But criminology," said the Abbé, measuring Mrs. Wilmington-Jones with a quiet, humorous eye, "is a most engrossing science. I confess to a liking for Lombroso—"

"Murderers must be horrid people," Mrs. Wilmington-Jones cried pettishly. She supposed that Professor Lombroso was a notorious criminal, and the Abbé's preference scandalised her.

"It does not follow," replied the priest; "many of them have been quite charming persons, out of business hours."

"Have you known many?" pursued Mrs. Wilmington-Jones, inconsistently eager.

"I cannot say many, but, strangely enough, the first person who ever confessed to me was a murderer."

"Oh, how thrilling—do tell us all about it," cried the unthinking little Protestant; "was he a nice man?"

The Abbé smiled tolerantly. "Madame forgets my vows," he suggested in his gentlest tones, "the seal of the confessional"—and the priest laid a finger on his lips. "But," he continued, covering Mrs. Wilmington-Jones's confusion, "we are straying from the subject. This has nothing whatever to do with our hostess's wonderful little piece of fiction—her two pieces of fiction, in fact; but her libel on herself calls for no discussion. It's perfectly absurd. As for the story—grim, but perfect, is it not, Garstin?"

Hugh Garstin, writer of the worst-selling and best-praised novels in Christendom (Mudie and Smith always entered him as a "no-sales" man), kindled and replied with authority: "Perfect. I only wish I had created Madame Delaporte's hero-villain. What do you think, Mike? Big stuff, isn't it?" he added, appealing to Mr. Michael O'Grady, poet, dramatist, and ex-hodman.

"I don't think," replied O'Grady, in a bricklayer's tone of fervent compliment. Michael was always himself, true to his origin and modestly proud of it. So was his publisher, but without the modesty.

"Personally," O'Grady continued, "I've known some bad 'uns in my time, but Mrs. Delaporte's 'ero gives them points and a beating. Now there was Bill Gutteridge—"

Christine smiled, but her smile was remote. Somehow this "Me" night was taking a perverse turn. It was not all that she had intended it to be. Yet perhaps that was not surprising, for she had meant the evening to be the artistic, even the dramatic prelude to her greatest perversity: it was to reveal her to the set in quite a new light, a negation of all she had hitherto seemed to be. How would they take it? Properly managed it should have proved a crescendo of supreme triumph. Now she doubted. She sat abstracted and let the others talk. They, despite the Abbé's gallant effort, drifted further and further away from their hostess. Michael, pressed by Garstin to enlarge upon the character of Mr. William Gutteridge, let himself go, and outdid the Newgate Calendar with a remarkable contribution to criminology, to which Christine paid very little attention.

Privately she was celebrating a "Me" night of "Me" nights. The past weeks had been full of secret history. Life, for her, had taken a new direction, of which the set knew nothing. She had not believed it possible that she should ever have any interest beyond her work and her friends. Perhaps it was weak to have yielded as she had; but the *coup de foudre*, she supposed, comes once at least to every woman, and her life had been the merest blank as far as love was concerned. Marriage had left her indifferent to men, except as curious and sometimes amusing companions. Then—less than two months ago—Adolphe Lefevre and a wild confusion. Some instinct had prompted her to hide him from her circle. He was too big for these people; he dwarfed them all, except the Abbé, to thin ghosts. Their little interests and egotisms—what had Lefevre in common with such? It was delicious to have him all to herself in secret. In secret, at this moment, she dallied with his image, his strength, his overwhelming way, his ripe experience of the world, of affairs, of life. He was not young—she had no use for boys—not exactly handsome, brutal in certain moods (the more compelling therefore), a glorious animal, brindled black and grey, and of a full, ruddy complexion, but an animal with intellect. And hers, all hers. She had not meant to capitulate—but there it was. Perhaps she had herself to blame. Why, that memorable winter afternoon, had she dressed just so, and so—?

[Continued on page x.]

## The Queen's Mary.



PLAYING THE NAME-PART IN THE NEW MUSICAL COMEDY: MISS EVELYN LAYE.

Miss Evelyn Laye is playing the name-part in "Mary," the new musical comedy at the Queen's, by Otto Harbach and Frank Mandel, with music by Louis A. Hirsch, and special dance ensembles arranged by Gene Richards. It has been a great success in America. Miss

Laye is one of the latest of our musical-comedy stars, having first sprung to fame in the revived "Shop Girl" at the Gaiety. She has recently been playing in "Nightie-Night," and left the cast in order to appear as Mary.

*Photograph by Foulsham and Banfield, Ltd.*



## *"Mon Père me veut Marier"*

I.

MON père me veut marier,  
Mon père me veut marier,  
Avec le plus joly Berger.  
Je saute, je danse,  
Je vais en cadence,  
Et je dis mes chansons  
Filant ma Quénouillette  
En gardant mes moutons.

II

Avec le plus joly bergé,  
Un bracelet il m'a donné.  
Je saute, etc.

III

Un bracelet il m'a donné,  
Un demy ceint d'argent doré.  
Je saute, etc.

IV

Un demy ceint d'argent doré,  
Avec l'agrafe à mon côté.  
Je saute, etc.

V

Avec l'agrafe à mon côté,  
Un beau corset tout satiné.  
Je saute, etc.

VI

Un beau corset tout satiné,  
Le bavoclet bien empezé.  
Je saute, etc.

VII

Le bavoclet bien empezé,  
Et la cotte de damassé.  
Je saute, etc.

VIII

Et la cotte de damassé,  
Des cordons bleus à mes souliers.  
Je saute, etc.

IX

Des cordons bleus à mes souliers,  
Voyez si j'ay lieu d'espérer.  
Je saute, etc.

X

Voyez si j'ay lieu d'espérer,  
D'être sa fidelle moitié.  
Je saute, etc.

XI

D'être sa fidelle moitié,  
En vain on voudrait le tenter.  
Je saute, etc.

XII

En vain on voudrait le tenter  
Ou par richesse ou par beauté.  
Je saute, etc.

XIII

Ou par richesse ou par beauté,  
Sans moy rien ne peut l'arrester.  
Je saute, etc.

XIV

Sans moy rien ne peut l'arrester,  
O qu'il est constant mon Berger!  
Je saute, etc.



### OLD FRENCH CHANSONS WITH SUP

SPECIALLY DRAWN FOR "THE SKETCH"

(The French song is published by permission of Editions Maurice Senart et Cie. It is one of their col-



Ernest H. Shepard

## "The Pater didn't dare say 'no'"

THE Pater didn't dare say "No,"  
When I announced I'd marry Joe.  
He groused a bit and then gave way,  
As well-trained parents must, to-day.

Old thing, with joy I'm off my chump;  
I laugh, I dance, I sing, I jump.  
I make the most disastrous bets,  
I buy cartloads of cigarettes,  
And gloves and shoes and ducky frocks,  
And things that give old Grundy shocks.  
I twirl my dazzle parasol,  
And vote the round old world tol-lol.

For Joe's a sport, a perfect scream.  
His latest car's a heavenly dream.  
Of course, he lets me take the wheel,  
The lamb! he says my nerves are steel.

Old thing, with joy, etc.

He gives me every blessed thing  
I ask or wish—from jars of Ming  
To fans and beads: for me, dear coon,  
He'd either buy or hire the moon.

Old thing, with joy, etc.

I'm on the rush from morn to night;  
I must keep Joseph well in sight,  
For scores of other girls I know  
Still try to make glad eyes at Joe.

Old thing, with joy, etc.



And, bless him, Joe's like all his kind—  
He keeps, not half, an open mind.  
He'll be a handful, yes, you bet,  
But all the same he's quite a pet.

Old thing, with joy, etc.

It means a lot in my young life  
To be, for keeps, my Joseph's wife.  
His faithful better half? We'll see  
How Joe pans out for little me.

Old thing, with joy, etc.



## Playing the "Glad Game" at the Palace.



NOW TO BE SEEN AS POLLYANNA: MISS MARY PICKFORD.

Mary Pickford's unique charm is heightened by her amazing capacity for looking the part of a small child. She is the embodiment of infantile beauty and grace, and seems able to slough off all suggestion of the adult when she plays a little girl's part. This power of "putting back the clock" is one of the secrets of her world-wide

success, and is well illustrated in "Pollyanna," the new film at the Palace, in which she is featured as the Child of Sunshine, who comes with her heritage of happiness to her aunt's home. She has promised her dead father to play the "glad game" and teach others to play it, and so sheds sunshine round her.—[Photograph by Evans Studio.]

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**This page is missing from the print copy used for digitization.  
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**Glasgow Royal Infirmary.**  
Cathedral Square View.

**GREAT HOSPITALS. (No. 7)**

Glasgow Royal Infirmary was founded in 1791 upon its present site amid historic surroundings. It was recently reconstructed, and has now accommodation for close on 700 patients. At Bearsden, Dumbartonshire, a Convalescent Home, containing 86 beds, is maintained for the Infirmary patients. Owing to the abnormal increase in the cost of maintenance, the Hospital requires additional income of £35,000 per annum. Beds in the Infirmary may be endowed in perpetuity for a donation of £1,250 or upwards. Hon. Treasurer: Timothy Warren, Esq., Writer, 43 West George St., Glasgow.

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"After a lengthened experience of Foods both at home and in India, I consider Benger's Food incomparably superior to any I have ever prescribed."

**M.B., B.C.:** "I have much pleasure in testifying to the value of your Food in the diet of old age, and in dyspepsia and convalescence. I could not do without it in my practice."

Benger's has proved itself, since first introduced to the Medical Profession over 40 years ago, a power in the hand-rearing of infants, and in feeding the sick, convalescent and the aged.

Benger's is not a patent food. It is entirely a natural food, so prepared, however, that it actually relieves the human digestion instead of imposing work upon it. Benger's Food, therefore, is able to nourish and sustain in times when digestion is weak.

Such cases occur in infancy, and at that stage of life when children are not progressing; in illness, convalescence, and in old age. Indeed, it is safe to say that wherever there is a case of illness or weakened digestion, from any cause whatsoever, there is a case for Benger's Food.

With a tin of Benger's Food in the house—and no home is complete without Benger's—a mother is equipped for emergencies.

Benger's Food is sold in Tins by Chemists, etc., everywhere.  
Prices—Size No. 0—1/4; No. 1—2s; No. 2—4/-; No. 3—8s

A BOOK ON INVALID AND INFANT FEEDING, etc., is invaluable in every household. Benger's Food, Ltd., publish a little work of authority dealing with this matter in a plain and interesting manner. A copy will be sent post free on application.

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# The First Débutante at the First Court.



THE LORD HIGH CHANCELLOR'S DAUGHTER: THE HON. ELEANOR SMITH.

The Hon. Eleanor Smith, elder daughter of Lord Birkenhead, P.C., K.C., the Lord High Chancellor, is, by virtue of her father's official position, the first débutante of the First Court this year. She was born in 1902, and is, as our page of portraits shows, a very pretty girl. She has a younger sister,

the Hon. Pamela Smith, who was born in 1914; and her only brother, the Hon. Frederick Smith, is in his fourteenth year. Lady Birkenhead, who was married in 1901, is the daughter of the late Rev. H. Furneaux, and a sister of Mrs. Harold Smith, "F.E.'s" brother's wife.

*Photographs by Yenonde.*

# LUX

Imparts the  
freshness of Spring

**LUX** imparts the freshness of Spring to the woollens and dainty fabrics washed with it. At this season of the year, when Nature is bedecking herself afresh with blossoms and flowers, LUX is in greater demand than ever. Mother loves to clothe herself and her children in comfy, joyous garments washed with LUX.

In a bowl of warm water the pure LUX flakes are whisked into a foaming lather in an instant; gently squeeze the lather through and through the texture, then rinse in clean water and hang to dry.

## WON'T SHRINK WOOLLENS

Packets (two sizes) may be obtained everywhere.



*Here we go gathering LUX in May.*

# And Her Bagful: The American Lady Champion.



ALL USEFUL IN TURN: MISS ALEXA STIRLING AND HER FIFTEEN CLUBS.

Considerable interest has been aroused not only by the excellence of Miss Alexa Stirling's golf, but by the lordly number of clubs in her bag, which amounts to fifteen. The American Lady Golf Champion uses each of her clubs in turn—except one of the brassies, which is a reserve. The putting cleek is taken out in case "the aluminium

putter should turn against" its owner. She uses the fairly straight-faced mashie for running approaches; the ordinary one for ordinary approaches; and the heavy, well-laid-back weapon when she feels it will serve a purpose particularly well. In fact, she finds all fifteen indispensable.—[Photographs specially taken for "The Sketch" by Alfieri.]

## Two Popular Favourites.

MISS EDNA BEST AND ROWNTREE'S CHOCOLATES.



Edna likes  
Rowntree's  
Chocolates  
Best

*Edna Best*

## Unacademic!



"THE BATH OF VENUS."

DRAWN BY FRANK HART.



The Dolly Sisters wearing the wonderful fancy-dress costume representing Ciro Pearls, in which they gained the First Prize at the Warriors' Day Ball, Covent Garden.

## The Dolly Sisters

WHOSE CLEVER AND CHARMING PERFORMANCES HAVE SO ENDEARED THEM TO THE THEATRE-GOING PUBLIC, AND ACHIEVED FOR THEM SUCH A BRILLIANT SUCCESS AT THE NEW OXFORD THEATRE, WRITE US AS FOLLOWS:-

New Oxford Theatre:-

"We wish to congratulate you on the excellence of your pearls. Have compared them with a very valuable string of genuine pearls, and they were so identical that only the different clasps enabled us to distinguish one from the other."

"The low prices you are charging for your necklets, and their absolute resemblance to the genuine, must surely stop people buying real pearls."

(Signed) DOLLY SISTERS.

### OUR UNIQUE OFFER.

On receipt of One Guinea, we will send you a Necklet of Ciro Pearls, 16 in. long (complete with Case), or a Ring, Brooch, Earrings, or any other Jewel mounted with Ciro Pearls. If after comparing them with real or other artificial pearls, they are not found equal to the former, or superior to the latter, return them to us within seven days, and we will refund your money.

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Our Booklet, No. 5, contains designs of all new Jewels (sent post free).

A ROW OF PEARLS IS ESSENTIAL TO EVERY WOMAN'S DRESS.

## Ciro Pearls

only are worth consideration alike to those who, already possessing real ones, desire duplicates, and to those who realise the extravagance of purchasing the real. Ciro Pearls are worn without fear of detection, and their price is within the reach of all.

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Our Showrooms are on the First Floor (over Lloyd's Bank).

# Other People's Troubles

A Paris Letter

THE oddest thing about Paris is that, while there are alarms and excursions, wars and rumours of war, a tremendous outbreak of politics and the most perfectly awful eruption of peace, we go on gaily forgetting this clamour and commotion, and occupy ourselves with anniversaries and picture-shows and cinema queens and the new fashions. Which is as it should be. If it were not for Pearl White and Joan of Arc, Rembrandt and Van Dongen, Napoleon and the caricaturist "Bib," Shakespeare and Cécile Sorel, we should be condemned to the terrible monotony of amateur strategy and amateur diplomacy.

Happily for us, when the international crisis was at its worst, Miss Pearl White dropped in upon us. Literally. She descended from the sky. She was wearing trousers and woollen boots. It must be confessed that these clothes are not elegant. I wonder that the *couturiers* have never turned their attention to the creation of fancy clothes for flying. There should surely be a smart and becoming aeroplane costume. Now that air trips are so popular, there should be some *chic* suit for the air girl. Either you have to wear ordinary attire—which is not only unsuitable, but lacks distinction in these days when there are robes for every other occasion—or put on ugly things which destroy the charm of flying. I pass on the notion to the fashion houses of Paris.

As for the exhibition of Dutch masters in a building in the Tuilleries Gardens, Tout Paris has visited this extraordinary collection. One rubs shoulders in the Salle du Jeu de Paume with Ambassadors and Ministers' wives, with famous dramatists, writers, painters, and company promoters, with actresses and others who are fond of painting, and hundreds who are not. No conversation is complete without a reference to the sixty Rembrandts which Baron Loudon, the Dutch Minister, has been chiefly responsible for getting together; and if any unfortunate person in the drawing-room is luckless enough to confess that he has not yet seen them he is regarded as a curiosity. Certainly the opportunity is unique. Franz Hals and Vermeer, Kuysdael and Cuyp, are all represented here by some of their best works. Public and private collections in Great Britain and America, as well as in Holland, have been ransacked for these treasures.

Art, indeed, is flourishing. You positively must talk art, whether you know anything about it or not. But then you do know something about it. Everybody does at this season of the year. Does not the Salon de la Nationale

open, and will not the Salon des Artistes Français open at once? Is there not, in deadly competition with them, a salon in a Montparnasse café? And is it not so easy to shake one's head sadly and remark sagely that the artists of to-day do not come up to Rembrandt?

On the other hand, if present-day painting is not so good, our young artists know how to revel. The other night the first Julien's Ball since the war was held. The costumes at this carousal were what is sometimes euphemistically called daring. So were the wearers. There has, indeed, never been any lack of courage of this kind among French artists. Some of the girls who act as models may even be said to be heroines. They dare all. This studio ball used to be noted for its picturesque fun. The jazz-coloured folly and the fantastic frolics are no whit abated. Wine and wit flowed (if one may mix the palette) purple through the white night. I do not know whether the pupils of Julien can paint, but they certainly can dance indefatigably.



A WELL-KNOWN PARISIAN ACTRESS IN A SPRING HAT: MLLÉ. JANE RENOUART. Mlle. Jane Renouart is one of the best-known and most popular Parisian actresses. Our photograph shows her wearing one of the new spring hats, which score success by their beauty of line and "chic" simplicity.—[Photograph by C.P.A.]



IDA, IN "LOVE AMONG THE PAINT-POTS," AT THE ALDWYCH: MISS MACLEAN.

Miss Maclean, who plays Ida in Miss Gertrude Jennings's new play, "Love Among the Paint-Pots," at the Aldwych, is a newcomer to the English stage. She made a big success in America in "The Skin Game," and her appearance in the latest Reandean production is being viewed with interest.—[Camera Portrait by Hugh Cecil.]

the Folies-Bergère. The show that has just been put on is called "C'est de la Folie." Probably never has more money been spent on mounting such an entertainment. There is one scene which everybody is talking about—it is a marvellous marble mantelpiece supported by living figures and surmounted by other animated ornaments. The dresses which are worn in the illustrated Republican Calendar are among the richest I have ever seen. This idea of the Republican Calendar is distinctly good. Do you remember those picturesque names of the months, so much more expressive than those we habitually use? There is Floréal for the month of flowers, Fructidor for the month of fruit, Frimaire for the month of frost, and so forth.

The pictorial possibilities are evident. A stageful of pretty girls representing opening buds announced Germinal. There was a parade of furs to indicate wintry weather, and a snowball battle between the salle and the stage. The gown worn by Mlle. Devilder as Le Soleil is a dazzling invention of glittering gold and scarlet, with great wings in which she may wrap herself as in a mantle. These dresses, and those in the Spanish scene, are undoubtedly the finest things in the revue. As for the performers, I should be wrong were I not to mention particularly those two wonderful dancers, Germaine Mitty and M. Tillio. Mlle. Mitty executes the most athletic feats with a lightness rarely equalled. One always fears, however, that perchance her shoulder-straps will break. I understand they did at the *répétition générale*. I was not there.

SISLEY HUDDLESTON

# THE BIGGEST BARGAIN ON THE BOOKSTALLS

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## VOGUES &amp;

By  
CARMEN  
of  
COCKAYNE

## VANITIES

Clothes  
for Youth.

What a pity that the efforts made by dress artists on behalf of youth are not universally supported by parents and guardians, spinster aunts, and schoolmistresses of the gaunt, forbidding type that is still to be found, though educational methods have been improved almost beyond recognition. Sensible people long ago decided that to dress children in unbecoming clothes was not merely silly, but almost criminal. In fact, it wouldn't be half a bad idea for the Society for the Prevention of Cruelty to Children (and how I wish they'd shorten their name) to agitate for the recognition of a special department to deal with this matter.

They Do Not  
Understand.

There are still people about who do not understand that children have very strong feelings about dress. You cannot always, of course, trust their taste in the matter of colour combinations, for example; but once let a child get hold of the fact that its clothes are unbecoming and there's no end to the misery its poor little nerves will suffer in consequence. Children are cruelly hard critics, too, and not quite so tactful in expressing their views as they might be; and in any case, what good

*Young Miss wears the modish tunic jumper in blue Shetland wool over diminutive "knicks."*

purpose can possibly be served by a deliberate choice of ugly things for little people when Marshall and Snelgrove, of Oxford Street, W., have a special department in which beauty is the ruling principle?

From Earliest  
Days.

It is no matter whether it's an infant's outfit or a trim suit for Miss in her teens that is wanted; Marshall's can supply both wants equally satisfactorily. But this article deals only with clothes for very small people, as a glance at Ella Fulton's sketches will show. Fashion, you see, takes charge of humans from their earliest days. That small infant in its exceedingly smart muslin and-bow-trimmed bassinette is an illustration of the fact, for it is wearing one of the new short "long" frocks that are now considered more modish than the flowing robes once the "only wear." It is claimed for them that they are neither so heavy nor so cumbersome as their predecessors: at the same time, there is quite enough of them to enable one to get a firm grip of the wearer. As for beauty, is not fine lawn embroidered by hand, tucked and finished at the hem with real Irish crochet lace, as nice a combination of good things as the most exacting infant can desire?

**The Sweater Again.** Mercifully, the notion of dressing a small child as a miniature replica of her mother no longer obtains. But that does not mean that "grown-up" fashions cannot be adapted to juvenile needs. There's the jumper or sweater, for example. It is all very well for small boys to "swank" in short Shetland woolly breeches and a sweater in some bright colour—

*One can look ever so smart in white voile, especially when it has rose-coloured embroidery on it.*

say, canary-coloured wool—but they are not the only people for whom beauty of this kind is most thoughtfully provided by Marshall and Snelgrove. Miss Eighteen-Months can wear very much the same kind of thing, only in her case the "top" is cut on jumper lines, and has a "lace" pattern edge, as befits something to be worn by a lady.

## About Smocks.

And then again there are smocks. Extreme youth is no bar to smock-wearing, thanks to the efforts of the people in the Oxford Street salons. Not just rather plain and you-can't-spoil-it-if-you-try sort of garments, but really luxurious things in crêpe-de-Chine with smocking in colours, and, in some models, an absolutely genuine pocket that will hold many things besides a mere pocket-handkerchief if only you have a chance of getting them in unobserved. The other little frock sketched is of white voile with crimson embroidery

*His very best smock—and of white crêpe-de-Chine at that.*

in fine cotton soutache to enliven its surface, and buttons of the same colour down each side. Most attractive, is it not? But, what is even more interesting, quite practical too, and able to pay a succession of visits to the laundry without losing its charm.

They Must  
Match.

No grown-up person would dream of choosing their toilette haphazard. Imagine to yourself the figure that would be cut by the wearer of a blue dress, a green coat, and a yellow hat. Harmony in such matters is the secret of a smart appearance, and the same applies to an infant's outfit. Thus, if you buy a monthly gown trimmed with Valenciennes, the petticoat beneath will be similarly decorated, and the same kind of lace will break out on the matinée coat, as also on the close-fitting little muslin bonnet.

Whether or not you hide beauties of this kind under a filmy shawl of Shetland wool, hand-knit, depends, of course, on the state of the weather: but, in any case, remember that cloaks have almost entirely disappeared, and that true chic is only possible in a shawl of the kind named.

**Pink Perfection.** For "best" there are even more attractive gowns, that represent in actual fact the pink of perfection, since they are made of pale pink chiffon, with tucks that almost require a magnifying-glass before they can be detected; and, it is hardly necessary to add, a coat and bonnet in the same delicate shade.—The list of good things is endless. There are, for example, the linen coats for warm days in blues and pinks and yellows, with just a white-lace or embroidered-lawn collar as a finishing touch. And then again there are foulard frocks (think of it!) for somewhat older wearers—say, for the four and five year olds; and if you feel doubts as to how such frocks look on youthful wearers, dispel them by having a personal look round.



*This young man wears breeches, but they are nearly covered by a woolly sweater.*

## TEA AND LUNCHEON MOTOR-CAR CASE

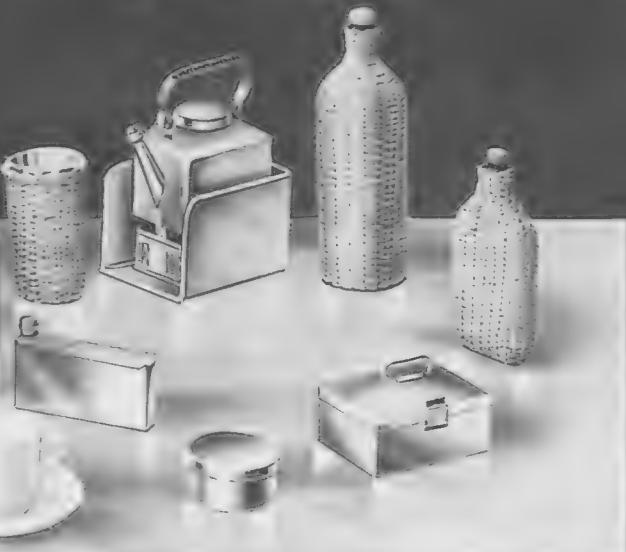
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*Daily Dispatch*, Nov. 4, '20. . . .  
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W. H. BERRY.

The same writer states in the *Evening Standard*, March 4, '21: . . . After nearly 2,000 miles with the Talbot-Darracq on the road, however, I have nothing to take back from my original opinion that she is the best value in cars in her class in 1921."

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# Through a Glass Lightly



**S**MALL slogan for cynical Academy-goers: There's many a picture's worth quite (or almost) as much as the frame.

The man who is old enough to know better is usually young enough to behave worse.

It was a bright young illusionist of the New School who advertised his "first disappearance on any stage."

A lady of powder and paint  
Who frequently felt very faint  
Said: "If it's quite handy,  
I'll take a small brandy;  
The remedy's worth the complaint."

A little man—of stature, but of mentality as boundless as the mind itself—rushed into Euston Station as the Scotch express was just beginning to move. He scampered up the platform and hurled his little self into the nearest first-class compartment, bundled in, without baggage, and slammed the door as the train quickened in progress. He found himself in the company of three persons, each occupying a separate corner of the compartment. But what other sitting room might have been available ordinarily was taken up by a vast concourse of appurtenances. Fishing-rods, gun-cases, golf-clubs, and even easels were piled one on the other all over the upholstered parts of the compartment. Even the very racks were burdened with some sort of possibility. So the little man stood. He stood with his back to the door. He watched the other three occupants, who were all soon lost in a triple doze, not one of them having taken the slightest notice of his somewhat promiscuous entry into their august presence. So he stood for nearly two hours, reflecting on the fellowship of man and ruminating upon the disadvantages of men of small stature who went through the world unnoticed. At Rugby one of the three dozers (who was part-owner of some of the "caboodle" on racks and seats) woke up, and, seeing the little man standing with back to door, said, "Sorry, old thing; let me move some of this clobber, so that you can sit down."



THE FIRST WHITE WEDDING AT TAMALE: MR. DUNCAN JOHNSTONE AND HIS BRIDE, FORMERLY MISS MARJORIE PEARL HUTH.

The marriage of Miss Marjorie Pearl Huth, daughter of Mr. and Mrs. Frank Huth, and niece of H. E. General Guggisberg, C.M.G., D.S.O., Governor of the Gold Coast, and of Mrs. Guggisberg (Miss Decima Moore), was celebrated at Tamale, Northern Territories, Gold Coast—the first white wedding to take place there. The Court House was turned into a church for the occasion, and H.E. the Governor gave his niece away.

The little man, with a genteel manner born of perennial strap-hanging, said, "Oh, no; not at all. Quite all right, thank you. I'm getting out at Glasgow."

A journalist, who had not had a regular job during three years, one morning "discovered" a letter to himself. He "discovered" it because it was the only letter addressed to him that was not from any source with which he was acquainted. So—he opened it. It was an appointment. It was from an editor. It harbingered a job. He kept the appointment. He hoped for the job. But, with the prospect of the long-hoped-for job before him, he was asked one word—"Terms?" The out-of-work felt shivery. He realised that,

if he asked something "reasonable," the editor would consider it too high; yet if he said something low, the editor would think that the applicant valued his own prowess at too slight a rate. So he said:

"I'll leave it to you, Sir." The editor said: "Very well; we will give you a guinea an article daily—a short article." And the poor journalist, forgetting respect and prospect, said: "Why, good heavens, I can borrow that much any day!"



IN A PICTURESQUE DRESS OF YELLOW SHETLAND WOOL: MISS EVELYN HIRSCH AT QUEEN'S. Miss Evelyn Hirsch, whom our photographer snapped in action on the hard courts at Queen's, is the daughter of Mr. and Mrs. Adolph Hirsch. Her attractive yellow Shetland wool dress is worthy of special notice.—[Photograph by S. and G.]

the split infinitive so beloved of Army soldiers, seeing this new form of notice and being puzzled by the reference to "Post Bellum," turned to a co-occupier and said: "Blimy, Alf! Me an' you's bin in this show for six an' a 'arf years, an' naow they want us to join a new war against the Belgians!"

To the pavement artist, every fine day is a flag day.

Greatness is rarely a luxury. Luxury is found in the lesser things of life. Simplicity is itself a luxury. For instance, the little luxuries of life are always simple—like the hook on a bathroom door. Yet how often do house-builders forget that!

Genius is its own apology.

The comic old gentleman who slipped on a banana-skin in the middle of Ludgate Circus may be said to have diverted the traffic in more senses than one.

SPEX.



A REST: MRS. WILKINSON AND MISS DUNSTERVILLE AT QUEEN'S. Society is well represented at Queen's now that the fine weather has begun. Our photograph shows two enthusiasts between the games on the hard courts there.

Photograph by S. and G.



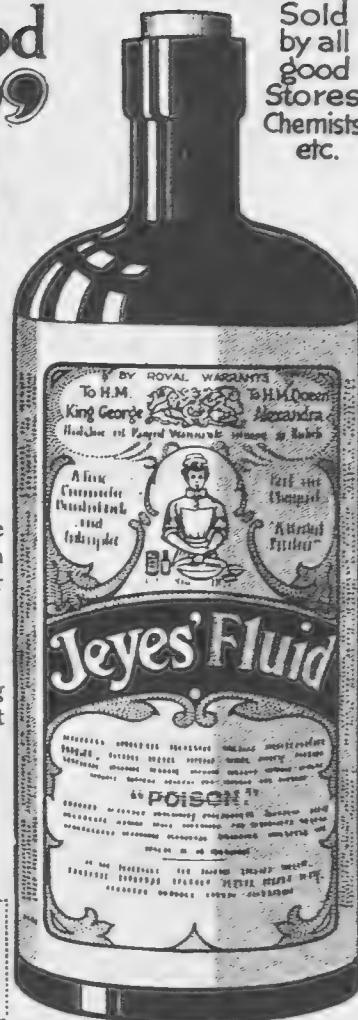
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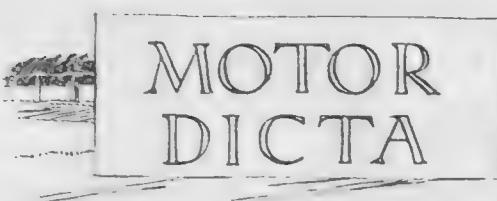
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## PIOUS RESOLUTIONS AND THE SPEED-LIMIT: SEA-MOTORING. By GERALD BISS.

WHEN motorists show signs of fretfulness, just as teething infants are given comforters, they are soothed with the assurance that Bad Man Geddes fades out with the summer; and with him at one time it was supposed that his whole bag of monkey-tricks at the Ministry of Transport either went into liquidation or was taken over by some other great-hearted, all-embracing, camouflaging Department of State, even more eager to super-tax us scorpionishly than to "Jonah" a single temporary gent (civilian) or patriotic pinmoniette. But is it? That is the question; and, if so, what is to become of all those pious resolutions and recommendations brought to birth by the travailings of many Geddesian committees? Are their labours to be stillborn? Much rare and refreshing fruit is ever being dangled tantalusciously before the red-rimmed eyes of the parched automobilist; but only an occasional sour grape ever drops between his cracked lips.

**Post-Dated Promises.** The latest unofficially "official" (according to modern methods, when the very Sphinx herself keeps both the immobility of

her face and a publicity department at the same time) is that the futile old speed-limit, that arbitrary anachronism, is to go by the board when—yes, "when," note that blessed term of happy procrastination and official safeguard—new motor legislation be introduced, date uncertain in the Geddesian Kalends. In fact, it has been an open official secret for a long time that no new motor legislation can or will be introduced before next year at the earliest, and by that time the sands of Little Eric will long since have emptied themselves. Will this or any other recommendation carry any weight under new auspices, or will these all-and-sundry bantlings be pigeon-holed at the Ministry of Transport or overlooked in the moving—if it be moved and housed under a fresh economic cloak? Lorries up to 16 m.p.h.; "sharries" to 20 m.p.h.—a sop to the new poor; no examination for driving licenses—a kindly thought for elderly gentlemen who used to keep chauffeurs of lordly and liveried mien, but now

themselves have to direct the gyrations and superintend the ablutions of "Lizzie" in person. Yes; all elusive, nebulous nothings "on account," but justifications on paper of countless committees counting not the cost—motor mice as the outcome of the labours of Ministerial mountains. Crispst of pie-crusts political, made so lightly as hardly to require breaking, but something to carry on with. In these quick-change political times a day is as a thousand years, and a year ahead an epoch *pour rire*. Meanwhile, beware of traps, dear reader, for are not the rates at Kingston and elsewhere most damnable high?

*Photograph by T.P.A.*

**THE LOOSE-LEGGED, JUMPING GOBLIN RADIATOR CAP: A COMICAL MOTOR MASCOT FROM PARIS.**

The latest grotesque mascot from Paris is shown in our photograph. He is a jolly little jumping goblin who has taken off his legs in order to leap the higher!

*Photograph by T.P.A.*

his boat to Monaco for the annual motor-boat jamboree, the British Motor-Boat Club reports good prospects for the coming season upon the briny with £700 worth of challenge cups and £300 and more for other prizes, together with a considerable infusion of new blood

and enthusiasm into its committee. It will hold a series of meetings round the coast under the flag of Commodore "Morty" Smart, D.S.O., at Lowestoft, Southampton, Poole, and Burnham-on-Crouch (always a very merry and bright gathering of sea-motorists), in addition to long-distance cruiser races from Brighton to

Southampton, Hythe to Poole (round the Isle of Wight), Poole to Hythe, Hythe to Ramsgate, and Ramsgate to Burnham, together with the annual London-to-Cowes race for the "Splash" Gold Cup on July 9. Further, the B.M.B.C. will hold four meetings in conjunction with the Royal Motor Yacht Club, which will shortly be installed in its enlarged headquarters upon Hythe Pier, where it will have a big club-room with kitchen leading off, four sleeping-cabins with a couple of ship's bunks in each, a bath-room with hot and cold fresh water, ladies' and gentlemen's dressing-rooms, etc.

As the premises are a good half-mile off shore, they will have practically all the attractions of a floating club-house; a large number of moorings are being laid down for the use of members and visitors, and the club is making all arrangements to take entire charge of boats in the absence of their owners, which is an excellent move. Altogether, things automobilous promise very well upon the water for 1921, contrary to expectation at one time. I, for one, am particularly delighted, as I have had some excellent sport and fun with the B.M.B.C. before the war, and have always envied motorists whose arrangements made it possible for them to spend a large slice of the summer

on the sea, taking part in such a cheery succession of friendly competitions.

**"Eulls" from Irish Motor H.Q.** This is not strictly about motoring at all, but about a book by James Percy, D.L., J.P., of Dublin, co-proprietor of the *Motor News*, the Irish automobile organ, which this month celebrates its coming-of-age, and himself one of the best-known and most popular men throughout the whole motor movement, of which he was one of the pioneers in Ireland. He has just published his third book upon Irish bulls under the title of "More Bulls and Blunders" (3s. 6d.); and it is typical of "Jimmy," as he is always called, that he is about the only person who can extract anything either humorous or human out of the distressful country at the moment or see a "bull" point in the situation. His new herd of bulls covers wider ground, and contains not only endless good after-dinner and children stories, but sound chapters on public speaking and accounts of his own recruiting experiences in the hostile South of Ireland and propaganda work in the States during the war. It is useless to begin to quote; there are too many good things which simply ask for it, and too little room to print them. The book is not merely funny; it is witty. I find it a fine bedside volume for my guests. They laugh themselves off into a sound sleep, tired out, and wake up still laughing and in the best of tempers; and in these dour and dreary days it is a splendid antidote to Labour lamentations in the Press. Perhaps the most pungent and succinct of all the "bulls," very trenchant and topical, is the mob orator in the Park who fervently "thanks God that he is an Atheist."



THE SILVER BOXER TO ADORN THE CAR: A MODEL FROM PARIS.

This handsome silver boxer is a French design for a radiator cap, and is very popular in Paris, where it recently made its début.—[Photograph by T.P.A.]



THE "PYRODISQUE" AS A RADIATOR CAP: A NEW IDEA FROM PARIS.

Those who do not care for grotesques or fanciful radiator caps will probably be attracted by the Pyrodisque Radiator Cap, which was recently exhibited in Paris, and is one of the latest motor notions.



**THE LOOSE-LEGGED, JUMPING GOBLIN RADIATOR CAP: A COMICAL MOTOR MASCOT FROM PARIS.**

The latest grotesque mascot from Paris is shown in our photograph. He is a jolly little jumping goblin who has taken off his legs in order to leap the higher!

*Photograph by T.P.A.*

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To George the Fifth  
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Born 1820. Still going strong.*



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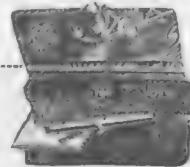
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Elegant Coat in pure Cashmere, wide rib effect. The roll collar is of self-coloured check, and the stripes below hips are in an effective contrasting shade. In white, black, pearl, mastic, French grey, beech, amethyst,

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Here is Mrs. Hudson's story: For years I was sorely afflicted with a heavy moustache, several tufts of beard, and a hideous heavy covering on my arms. Like many others, I wasted a small fortune on the various preparations advertised, all of which made my growth all the worse.

I also submitted to the terrible electric needle, but found that for every hair thus destroyed, at least two came back in its place.

"NATIVE RELIGION MAKES SUPERFLUOUS HAIR A RELIGIOUS CRIME."

My husband, when stationed in India, discovered (as anyone can verify from those who have lived there) that Hindoo women are forbidden by their religion to have hair on any part of their body except their head. Even the faintest trace of hair on the lip, chin or arms would for ever estrange a Hindoo woman. The Hindoo method of destroying hair, however, has always been a closely guarded secret, but just before his own death my husband saved the life of a converted Native Soldier, and persuaded him to reveal the secret of the Hindoo Hair-Destroyer. My husband gave me the entire formula. I tried it.

POSITIVELY KILLED MY GROWTH.  
TO-DAY I HAVE NO TRACE.

The very first application made the hair weak and withered looking. In a few days the hair entirely disappeared, and since then I have never had a trace of hair to show. And so, having found that this remarkable remedy absolutely killed my heavy moustache, the coarse tufts of hair on my face, and the heavy covering on my arms from which I suffered 20 years' humiliation, I want every lady to have the benefit of the secret which my husband secured for me.

So write me to-day, sending me the Coupon below, or copy of it, together with your name and address (please state whether Mrs. or Miss) and three penny stamps to cover my outlay for posting, and I will send you free, full and complete instructions, so that you need never have any trace of superfluous hair to annoy you again for the rest of your life. I will also send you other valuable Beauty Secrets Free, as soon as published. Address as below.

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Mrs. HUDDSON. Please send me free full information and instructions to cure superfluous hair  
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No. 9, Old Cavendish Street, London, W.1.

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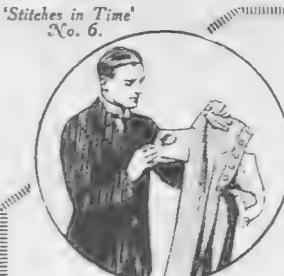
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No. 6.



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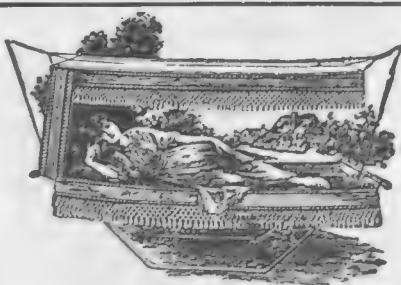
are as dangerous as they are inconvenient. Instead of losing money through them, let Castlebank save your money by quickly and efficiently repairing this defect while your suit is being Cleaned, Dyed or Sponged and Tailor Pressed.

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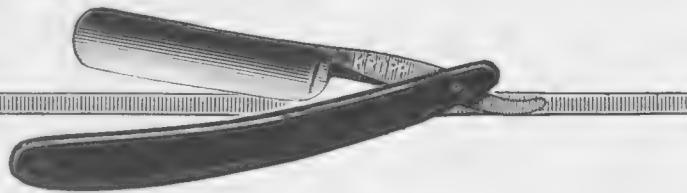


CHIC HEAD-DRESS (AF. 955) of gold or oxidised tinsel tissue, embellished with band and wings, studded topaz 94/6

SIMPLE HEAD-DRESS (AF. 920) on left, of gold or silver tinsel leaves, mounted on narrow band 16/9

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## A Society Note!



"Seen your wife lately?"

"Er, no; but the 'Times' says she'll be home in June."

DRAWN BY BERT THOMAS.

## THE SEAL OF THE CONFESSIONAL.—[Continued from p. 170.]

Primeval instinct? Very likely. Indeed, almost certainly. She recalled how they had elected to sit in the firelight, talking or silent. Very foolish, and yet— Some follies are the deepest wisdom. Christine hoped she had been wise. She had resolved to evade entanglement even then; she would never, she vowed, say good-bye to Christine Delaporte; but now, she knew, Christine's continued existence, before a respectful and admiring world, depended on that sacrifice. That sudden knowledge had been a shock, but there were compensations and hopes—curious hopes, foreshadowing a new world of tender experience. To-night she was to proclaim her secret—in part. How would they take it?

They were still busy with their police-court banalities, the Abbé looking a little bored, for this talk was not exactly scientific. She must get them back, somehow, to the duties of a "Me" night, otherwise her projected stage-management would fall flat. She glanced at the clock. Five minutes to eleven! No time to lose. Christine made haste to reassert herself.

"You are really too kind," she said. "Dear people, my foolish little story is not worth all this elaborate discussion. It's too much flattery. You rate me too high; I'll only disappoint you."

"Never," protested Mrs. Wilmington-Jones; "you couldn't disappoint us, Christine, even if you tried. You are just *you*."

"Immortal and unchangeable," said Garstin: "our idol, our priestess—desired, yet unattainable," he sighed in after-thought, being of Christine's many rejected yet faithful suitors.

"Unattainable!" Christine caught at the word. It was a bridge. "I don't know. Perhaps not so unattainable."

Garstin's heart became unruly. Dared he hope? But hope died when Christine continued: "Would you think me very treacherous if I went back on all my vows of widowed single-blessedness, and ran away, say—to South America?"

"Oh, Christine!" Garstin exclaimed, "it's—it's—" But the stylist found no fitting word.

Only the Abbé kept his self-possession.

"And who," he asked, with a fathery smile, "is the fortunate man? I hope, since you speak of South America, he's a millionaire."

"He has that encumbrance," Christine confessed, laughing nervously. "None of you know him, I think, although you must know his name quite well. But he will be here in a moment." As she spoke the clock chimed eleven, and from the hall came the sound of a visitor's arrival.

## SORELLE HAIR TONIC



TO everyone, at some time or other, comes the distressing experience of finding the hair grow thin, dull, and lifeless.

SORELLE HAIR TONIC used during this period has a veritably magical effect. Applied to the scalp with a small sponge, it cleanses and tones up the skin, gives new life and lustre to the hair, promoting its growth in a truly amazing manner.

SORELLE HAIR TONIC is entirely non-oily and made from exclusive ingredients of very high cost. No expense has been spared to make this tonic the very finest on the market. It is unique and un procurable elsewhere.

For cleansing the hair SORELLE SHAMPOO POWDERS are ideal. They free the scalp from grease, scurf and dandruff, leaving the hair soft and glossy.

SORELLE DRY SHAMPOO is a delightful preparation for those who prefer the dry shampoo process.

Prices: Sorelle Hair Tonic, 9/- and 18/-; Sorelle Shampoo Powders, 6/- box of six; Sorelle Dry Shampoo, 15/-.



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A moment later, Christine's elderly man-servant announced Monsieur Lefevre, and the room suddenly seemed too small. A great personality, certainly, in mind and body—overwhelming, imperious, genial yet mysterious. No wonder Christine—flesh and blood and intellect—flesh and blood—no wonder.

Christine began her introductions, but one was not necessary. "Oh, my dear Abbé," cried Adolphe, embracing the priest, "this is indeed charming—after all these years. A most interesting *rencontre*. *Tiens, ma chérie*," he added, turning gaily to Christine, "I was M. Duverrier's first penitent." THE END.

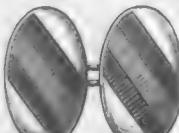
The International Society's Exhibition at the Grafton this year has been described as one of the best shows given by this society, and Malcolm Arbuthnot's Riviera pictures are among the most interesting exhibits. Mr. Arbuthnot, who is well known as a painter, is equally famous as a photographer. He took up camera work some years ago as an amateur, but soon became a professional, and is in the first flight of the "camera artists," as the examples of his beautiful work which so often appear in *The Sketch* go to prove.

Mr. P. F. Warner's new sixpenny weekly, *The Cricketer*, made its first appearance last week, and will be welcomed by everyone who is interested in the game. The late Captain of Middlesex and England has collected a fine team of contributors, including Mr. A. C. Maclaren, Mr. D. J. Knight, and Mr. H. S. Altham. Mr. G. L. Jessop's reminiscences of his cricket career are bound to prove a great attraction; and, altogether, Mr. P. F. Warner's venture into the editorial chair promises well. *The Cricketer* is illustrated, and cartoons of famous players form a leading feature.

The very latest, the very nicest, and the very best of table waters is "Sparkling Malvern." There is no foreign water of any kind whatsoever to compare in purity and moderate price with those of our own Malvern springs. We have the indisputable authority of the late Sir Henry Thompson for the fact. W. and J. Burrow, Ltd., are the sole lessees of the famous springs, and supply these perfect table-waters in the most convenient way, either still or sparkling. To Londoners, the source of whose drinking water is not at all like Caesar's wife, such really reliable and most palatable table-waters are a real boon. Any grocer or wine-merchant can get them for clients, or they can be ordered direct from The Springs, Malvern.

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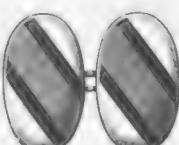


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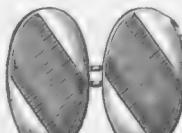
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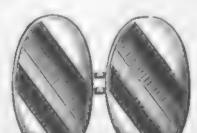


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Perfumery & Fine Soap Makers to H.R.H. The Prince of Wales.

## THE WOMAN ABOUT TOWN

Their Majesties'  
"At Home."

King and Queen. That the first of the year will be chiefly Diplomatic does not mean that there will not be a number of presentations. It is rather a *coup* for chaperons to get their girls through a Diplomatic Court, which is considered somewhat specially distinguished. Countess Curzon of Kedleston makes all the presentations of the lady heads of Embassies and Legations, who then make their own of wives of members of Embassies and Ministries, and such distinguished visitors from their respective countries as have secured cards for it. Then the British débutantes and brides and holders of new titles cross the room and make their two obeisances to the King and Queen. The new "no-train" regulation will make little difference to the formal beauty and stateliness of the Court function, and débutantes' tail-less dresses will be easier to manage.

### The Heads That Attract in the Spring.

Nothing matters more in a woman's appearance than her hat. It is the first thing that catches the eye. Other details of smart dressing are gleaned later, but the hat is victorious or defeated at the first glance.

Consequently, a hat is a hard thing to choose; this is not found so by women of refined and discriminating taste if they write to Woodrows, 46, Piccadilly, W.1, for a list of their spring and summer hats. It gives a choice of remarkably distinctive and most becoming head-wear highly desirable for town or country or sports wear, at prices ranging from a guinea to £3 12s. 6d. Several charming examples cost 27s. 6d. and 29s. 6d.—surely prices of the most moderate. A shot-fuchsia-coloured straw canvas hat which will fold for travelling has a soft swathed crown finished with embroidered motifs, and is one at 27s. 6d. There are also many fascinating riding caps and hats for girls and children and ladies.

### A Marvellous Make Up.

Lord Derby—disguising himself in a pair of tortoiseshell-rimmed spectacles reminded me of one of the potted novels that Mr. Fred Upton used to tell with a face as innocent as a one-year-old child and the solemnity of the most expensive undertaker. In it the villainess invariably disguised herself by a spot on her veil. It would be just as effective as tortoiseshell-rimmed spectacles, now so much the mode that quite young girls wear them for ornament rather than use. The notion that Lord Derby would descend to use a disguise is quite as absurd as that it should take the highly inefficient form



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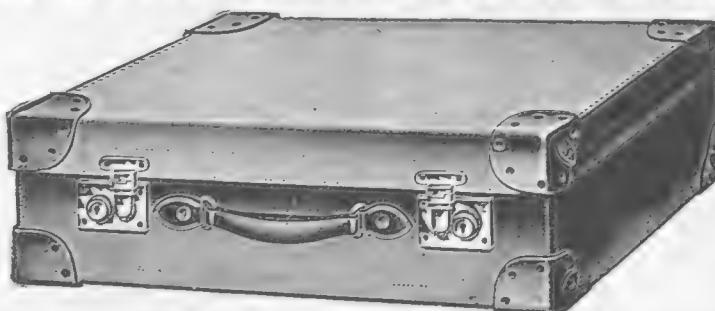
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Brown HIDE Suit CASE, hand sewn, eight leather corners, 2 slide nozzle locks. (A smart Week-end Case.)

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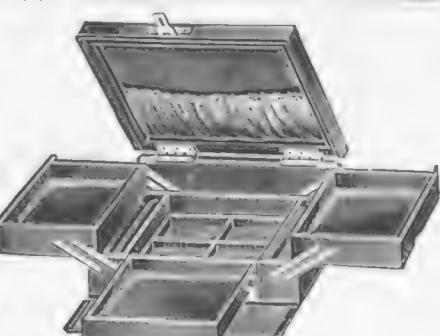
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**FITTED DRESSING CASES, TRUNKS, SUIT CASES, &c.,**  
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LADY'S JEWEL CASE, with EXTENDING TRAYS, lined SILK, best VELVET Pads. Size 8 x 6 x 3½ in Roan Leather, all colours .. 87/6 Real Morocco .. .. 95/6

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LADY'S SILK BAG, strong frame with INNER DIVISION. Colours: Navy, Nigger, and Black.

Wonderful 21/9 Value.

of tortoiseshell-rimmed spectacles. About blue glasses there would have been a much more melodramatic flavour!

"It" for Tennis. I was amused at reading that a smart woman tennis-player wore a dress of Shetland knitted wool in pale pink and white, and that it was a forerunner of a

fashion for the coming tennis season. Early in last season, knitted "Shetts" jumpers and skirts were acclaimed by the smartest players as "It" for tennis. These "Shetts" are so light, so elastic, so safe as to temperature, that their success for so strenuous a game is easily understood. Also they are dainty to look at and becoming to their wearers. What they are not is cheap. The work in making them has to be of the very best, and some—the greatest favourites, of course—are fine as lace. The prices of fine Shetland shawls run from £15 to £40—gossamer things, light as thistle-down. When it comes to a whole costume made according to the latest style in this fairy-like wool-work, why, then one knows it has to be paid for—through the nose, as the saying has it.

**Twinkling Stars.** Do you "Twink"? No; not twinkle; you do that with pure joy after you have "Twinked." "Twink" is a new, beneficent fairy that gives us new frocks when our old ones begin to look weary. It provides us with just the very shade we want for our smart "undies" when the laundry has had a few turns at doing them out of their pristine freshness. "Twink" is a remarkable new preparation by means of which you can not only clean and impart a new and lovely colour to your apparel, inside or out, but also to your curtains and home furnishings. It costs 7½d. a packet, is by the same makers as "Lux"; it is quite simply manipulated, and the result is transformation to cleanliness, newness, and delightful colour. Therefore, who does not "Twink" now will soon do so, for it is no small thing to turn up in frequent changes of the loveliest colours and twinkle like stars, each brightest in her own orbit.

**Rotten Row.** Riding in the Row is coming into its own again. His Majesty, Princess Mary, the Duke of York and Prince Henry, and the idolised Prince of Wales all do it. Naturally, so does everyone else who can ride and can afford a horse. Many women still prefer side-saddles, and there is no doubt that for the Row the well cut skirt and smart riding jacket and bowler hat look very well. Others find the cross-saddle more comfortable, and the dress for it easier and cooler. Such ceremonious equestrienne attire as obtained in Victorian days is not tolerated by our practical riders of to-day. All the same, riding-dress for the Row is very neat and businesslike. Harry Hall habits, whether for side or cross saddle, are of the smartest, and the Ladies' Salon, at 207, Oxford Street, is a rendezvous for women riders fitting out for the revival of the vogue of riding in Rotten Row.

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## CITY NOTES.

"SKETCH" CITY OFFICES, 97, GRESHAM STREET, E.C.

## THE BUDGET.

PATIENCE, we were told in our copybooks, is a virtue that very few possess, but it is one that the Government demands in the taxpayer in infinite amount. Promises, exhortations, and postponements appear to be the beginning and the end of the Government's efforts towards economy. The next Budget will show a reduction, but this one never does.

By the ordinary processes of taxation, £1,058,000 has to be raised during the next twelve months if the Chancellor's estimates are to prove correct, and of this Income Tax and Super Tax are expected to produce £410,000,000. Frankly, we do not believe anything like this last amount will be forthcoming, even after allowance for the effect of the withdrawal of the Excess Profits Duty. Profits have fallen all through the trading and commercial world to an unprecedented extent; and to argue on the analogy of last year's receipts, as has apparently been done, is courting disaster. An analysis of the trade returns shows that the quantity of imports of raw materials for February and March was little more than half the importation for the corresponding period of 1913, and yet the Chancellor expects to get nearly twice the total amount of a pre-war Budget out of direct taxation.

The estimates provide for a surplus of £176,000,000 for redemption of debt, but special liabilities—including the cost of the present coal dispute—will reduce this to £80,000,000. We can only hope that this will be realised; but it is dependent on so many problematical factors, such as realisation of war stores to the extent of £158,500,000, and the absence of Supplementary Estimates, that it is very unlikely to be attained.

The only consoling feature of the position is that stern necessity will possibly force economy on the Government when all else has failed; but it would be far happier for all concerned if some serious effort in this direction could have been made before our national affairs had got to their present position.

## OUR STROLLER IN THROGMORTON STREET.

"Come in; mind the step," cried the broker. "I'm dictating letters, but shan't be long if you care to wait."

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"Where?" asked Our Stroller.

"Sit down there if you like, and read the papers. Which do you prefer—'Midas' in the *Financial News*, 'Alert' in the *Financier*, or 'Autolycus' in the *Financial Times*?"

"Midas ought-to-like-us Alert," laughed Our Stroller, with wilful mispronunciation.

The broker groaned. "You set all my teeth on edge," he said. "False quantities are more damnable than short weights. You have put me right off this letter."

The clerk with the notebook tapped his pencil with absent-minded impatience.

"All right, Jones. Let's see, where were we?"

The youth read out:

"Dear Madam—In reply to your undated letter—"

"Better put, 'In reply to your letter to hand this morning,'" the broker corrected. "She sent me a box of cigars last Christmas twelve-month, and things may be better at the end of this year. Go on. Say: 'We are of opinion that public attention will be mainly concerned with investment stocks for some time to come, and accordingly suggest that you should divide your money between Anglo-Persian 9 per cent. Second Preference, and Australian Government 6 per cent. stock. The latter is a full trustee security—'"

"She won't understand that," Our Stroller interrupted.

"And therefore she will think all the more of me for putting it in," the broker retorted. "Finish up. And we consider Anglo-Persian Second Preference a thoroughly sound investment. Yours faithfully. Any more?"

"These two, Sir."

"Oh, yes. Well, I can do this one. Dear Sir—We have duly received your telephone message, and in reply, we beg to state that we do not care to recommend a purchase of the Havana Oil you mention. The Oil Market is quiet at the present time, but we think that Kern River or Trinidad Leaseholds are preferable. The prices of these are very different, of course, to—'"

"From," said Our Stroller rather rudely. "'Different from.'"

"Very different," pursued the broker evenly, "'to those of the shares you name. As you ask our views, however, we are bound to say that we prefer Kerns and Leaseholds. We are, dear Sir, yours faithfully.' And now who's the other one, Jones?"

"Here's the letter, Sir."

[Continued overleaf]

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## THE QUALITY OF FIAT PRODUCTS IS UNIVERSALLY ACKNOWLEDGED.

What is not so widely realised is the low price at which these products are available. In this regard the following particulars of the prices of Fiat Touring Cars are of interest. Incidentally, owing to a feature of Fiat design, they afford, with ample horse-power, an annual economy in taxation expenditure.

Particular attention may usefully be directed to the six-cylinder Model in regard to both these features. Most people imagine that when buying a six-cylinder Car they are necessarily committed to high initial outlay and excessive annual taxation. Such, at least, as the figures given below go to prove, is not the case with the Fiat 20-30 h.p. Model.

### 10-15 H.P.

Chassis - - -	£510
Torpedo Body - -	£670
Interior Drive Saloon	£835
All complete with Tyres.	Tax £11

### 15-20 H.P.

Chassis - - -	£750
Torpedo Body - -	£995
Limousine Landaulette	£1,145
All complete with Tyres.	Tax £14

### 20-30 H.P.

6-cyl. Chassis - - -	£920
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Limousine Landaulette	£1,335
All complete with Tyres.	Tax £21

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Completeness of control and wonderful responsiveness are the features that make the Cleveland Light Six the ideal car for Ladies.

You can almost drive it with one finger, and it fairly glides over the road.

Very facile in traffic; gears and brakes extremely easy to change, and most accessible. Quick acceleration from 3-50 miles. Seats 5 persons.

The body is of unusual beauty; seats upholstered in genuine long grain hand-buffed leather; and the accommodation is extraordinarily comfortable.

It is a car of the highest character at a remarkably low price. The tyres are light and cheap.

### ALL RIGHT - HAND DRIVING.

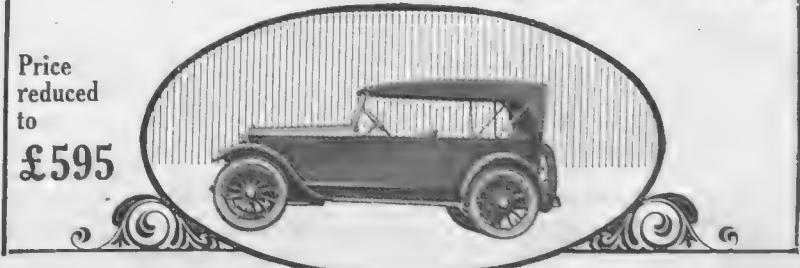
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**CLEVELAND**  
**LIGHT SIX**

Price  
reduced  
to

£595



*Continued.]*

"Put the answer on a memo. 'Thanks for your offer, but the shares are offered at sixpence cheaper in the Stock Exchange, and as we are not outside brokers ourselves, we greatly regret our inability to take advantage of your generosity.'"

"Cutting," Our Stroller commented.

"Confounded cheek some of these bucket-shops have got," was the reply. "Let's go into the Street."

The broker stopped four times, on his way to the House, to speak to men who greeted him. Like most Stock Exchange interviews, the interchanges were brief.

"Get any of the underwriting?" asked the first man.

"No fear. They only give me the duds. But I did have a bit of the City of London Electric 8 per cent. Prefs., and that's good stuff. I took up the shares that I got."

And to the second man's remark about business in the House—

"Yes, tone's not bad," answered The Broker. "But there's more tone than trade, unfortunately."

"Look here, Old Knowall," exclaimed the friend, "where shall I go for a thousand cigarettes? I'm a pipe-smoker myself, and—"

"I'm not the market," replied the broker. "We'll have a look through *The Sketch* at coffee, and I'll give you my modest opinion then, if you like. See you after lunch?"

Our Stroller did not hear what the last man said, but it was pithy, and the broker laughed aloud. "I've heard one very much the same," he nodded over his shoulder.

In Throgmorton Street the early lunchers were standing on the various kerbs, and finishing their cigarettes.

"The Rubber Market is dead for five years," Our Stroller overheard, and promptly pulled up.

"You might just as reasonably make it five centuries," scoffed another. "Who on this earth can look forward with any certainty to what will happen in five months—let alone in five years?"

"You are talking through your hat, old boy. Rubber's going to be in a poor way for a long time to come; but five years—"

"There's nothing like Oil," put in another. "All this coal-strike business must be good for Oil. It's the only really good speculative market."

"What about Marconi?"

"Said to be good for another ten bob this year. Of course, they've had a biggish rise within the last six weeks."

"Liable to upsets on sales from Italy, aren't they?"

"Oh, the foreign selling is over, I'm told. And for a gamble, I fancy those Radio Pref. A lock-up, of course."

"We want interest on our money these days; can't afford to lock up capital for it to eat its head off. Now can we?"

The broker addressed said it really didn't matter to him.

"You lucky dog!" cried Our Stroller.

"Quite the contrary," said his friend serenely. "Not having any capital left, I am indifferent to whether its head or its tail gets eaten off. Anyone want to stand me a lunch?"

There was an instantaneous rush into the Stock Exchange.

*Friday, April 29, 1921.*

#### FINANCIAL CORRESPONDENCE.

Correspondents must observe the following rules—

(1) All letters on Financial subjects only must be addressed to the City Editor, *The Sketch* Office, 15, Essex Street, Strand, W.C.2, and must reach the Office not later than Wednesday in each week for answer in the following issue.

(2) Correspondents must send their name and address as a guarantee of good faith, and adopt a nom-de-guerre under which the desired answer may be published. Should no nom-de-guerre be used, the answer will appear under the initials of the inquirer.

(3) Every effort will be made to obtain the information necessary to answer the various questions; but the proprietors of this paper will not be responsible for the accuracy or correctness of the reply, or for the financial result to correspondents who act upon any answer which may be given to their inquiries.

(4) Every effort will be made to reply to correspondence in the issue of the paper following its receipt, but in cases where inquiries have to be made the answer will appear as soon as the necessary information is obtained.

(5) All correspondents must understand that if gratuitous answers and advice are desired, the replies can only be given through our columns. If an answer by medium of a private letter is asked for, a postal order for ten shillings must be enclosed, together with a stamped and directed envelope to carry the reply.

(6) Letters involving matters of law, such as shareholders' rights, or the possibility of recovering money invested in fraudulent or dishonest companies, should be accompanied by the fullest statement of the facts and copies of the documents necessary for forming an accurate opinion, and must contain a postal order for five shillings, to cover the charge for legal assistance in framing the answer.

(7) No anonymous letters will receive attention, and we cannot allow the "Answers to Correspondents" to be made use of as an advertising medium. Questions involving elaborate investigations, disputed valuations, or intricate matters of account cannot be considered.

(8) Under no circumstances can telegrams be sent to correspondents.

Unless correspondents observe these rules, their letters cannot receive attention.

#### ANSWERS TO CORRESPONDENTS.

P.E.D. (Redhill).—It's a pure speculation, and one of which we do not think very much.

MAISIE.—The Scottish-American Oil report is due any time now. Hold for recovery.

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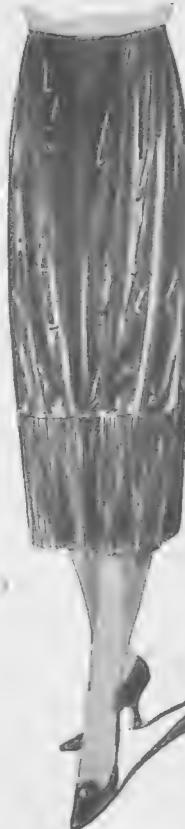
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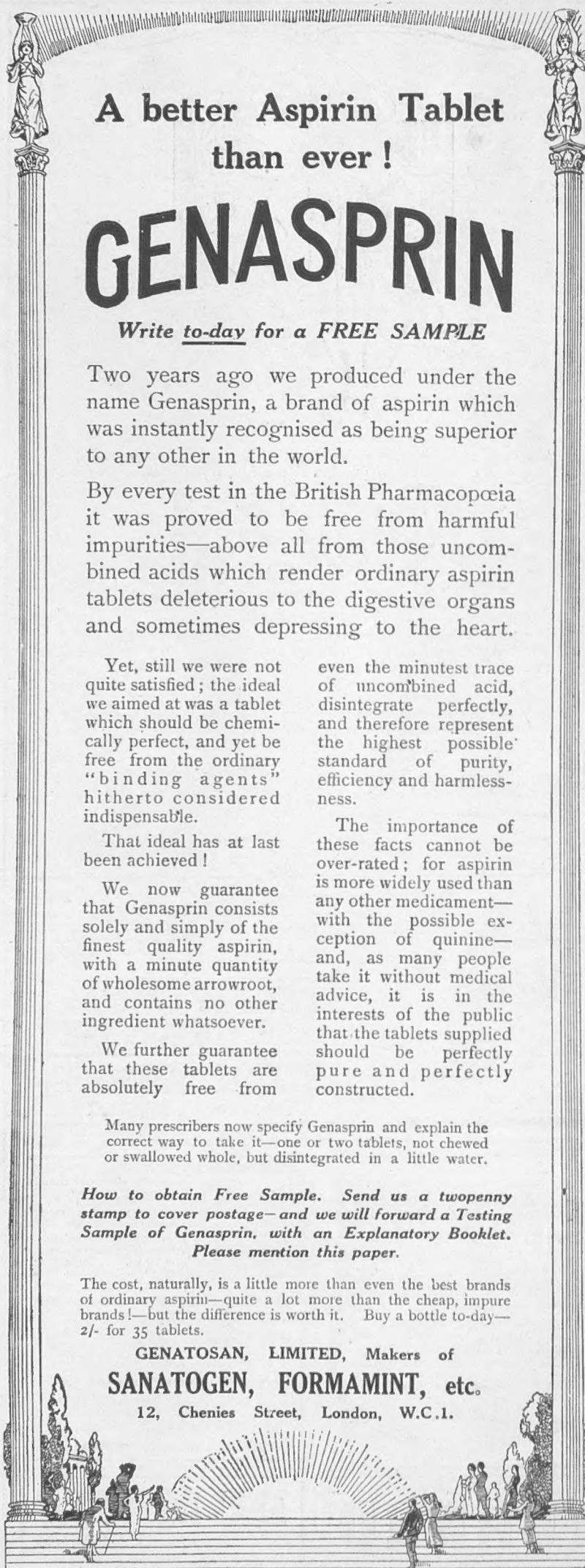
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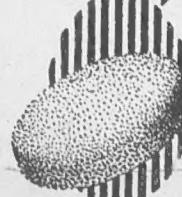
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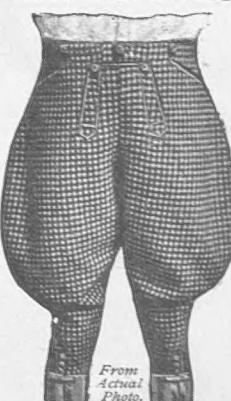
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